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Modern and Other French
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DRAWINGS , PRINTS , BRONZES

Property of

J. K. THANNHAUSER

New York

Public Auction Sale
April 12 at 8 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
1945

SALE NUMBER 660

FREE PUBLIC EXHIBITION

From Saturday, April 7, to Time of Sale

Weekdays from 9 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Thursday, April 12 at 8 p.m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

· · ·

Sales Conducted by HIRAM H. PARKE

OTTO BERNET · HARRY E. RUSSELL, JR

LOUIS J. MARION · A. N. BADE

1945

J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21

TELEPHONE
REGENT 4-2890

February 15, 1945.

Parke - Bernet Galleries, Inc.
30 East 57th Street
New York, 22, N.Y.

Dear Sirs :

Several important changes in our life -- especially the death in action of my elder son, the potential successor to this business, and my uncertainty as to the future of our former Galleries in Paris and Switzerland, which are closed -- have compelled me to limit sharply the further activity of the firm, and to consider how I may reorganize this business in the near future on a more restricted scale.

It is therefore my intention, arrived at after a long period of consideration, to dispose of a large part of my paintings at public sale through the medium of your galleries, with whom I have had pleasant relations for many years; and to give the public the opportunity of buying at their own valuation works which we had collected over a period of several decades in the field of modern art.

The great majority of these paintings has not previously been exhibited publicly in the United States, as I formerly intended to open an exhibition gallery in New York on(57) Fifty-Seventh Street. The circumstances suggested briefly above have now compelled me to abandon this project, and to resort to the procedure of public auction to carry out my financial plans for the future.

I am therefore asking you to take charge of the dispersal of these pictures, and to make clear to the public, in whatever way seems desirable to you, the reasons for my decision.

Yours very truly,

J. K. Thannhauser

NYMY02-P668

French & Other Paintings

Including Works by

VAN GOGH · GAUGUIN · MATISSE · CEZANNE

PICASSO · DEGAS · MANET · RENOIR

MONET · COROT · COUTURE

DRAWINGS AND PRINTS

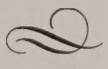
BRONZES BY DEGAS AND MAILLOL

Property of

J. K. THANNHAUSER

New York

SOLD BY HIS ORDER



Public Auction Sale
April 12 at 8 p.m.

PARKE-BERNET GALLERIES · INC
NEW YORK 22 · 1945

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
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PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN U. S. A.

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CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not compiled with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "for the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by HIRAM H. PARKE

OTTO BERNET • HARRY E. RUSSELL, JR

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PARKE-BERNET GALLERIES • INC

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OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*

EDWARD W. KEYES *Secretary and Treasurer*

EVENING SESSION

Thursday, April 12, 1945, at 8 p.m.

CATALOGUE NUMBERS 1 TO 129 INCLUSIVE

PABLO PICASSO — SPANISH: B. 1881

1. *AU CIRQUE. Drypoint.* Geiser no. 11. Two nude figures on a circus horse. Executed in 1905. Published by Vollard. Fine impression, in good condition. 8¾ x 5½ *inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 106

MARIE LAURENCIN — FRENCH: B. 1885

2. *LE CONCERT. Colored gravure.* Three young girls in white and shell pink costumes seated on a greensward, one playing a guitar. Pink drapery at the right. Signed in the plate MARIE LAURENCIN. Fine impression, in good condition. 10¼ x 13⅜ *inches*

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

3. *CHEVAL.* A horse with saddle blanket and girth, standing almost in profile. With stamp of the ATELIER ED. DEGAS on the reverse. *Pencil:* 11½ x 7¼ *inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

4. *HEAD OF A BOY. Etching.* No. 35 of fifty proofs. Fine impression, in perfect condition. 7 x 4½ *inches*

PABLO PICASSO — SPANISH: B. 1881

5. *WOMAN IN PROFILE.* Standing full-length figure of a woman in profile to the right. *Pen and ink and gray wash:* 6½ x 3⅞ *inches*

Drawn in Paris about 1902

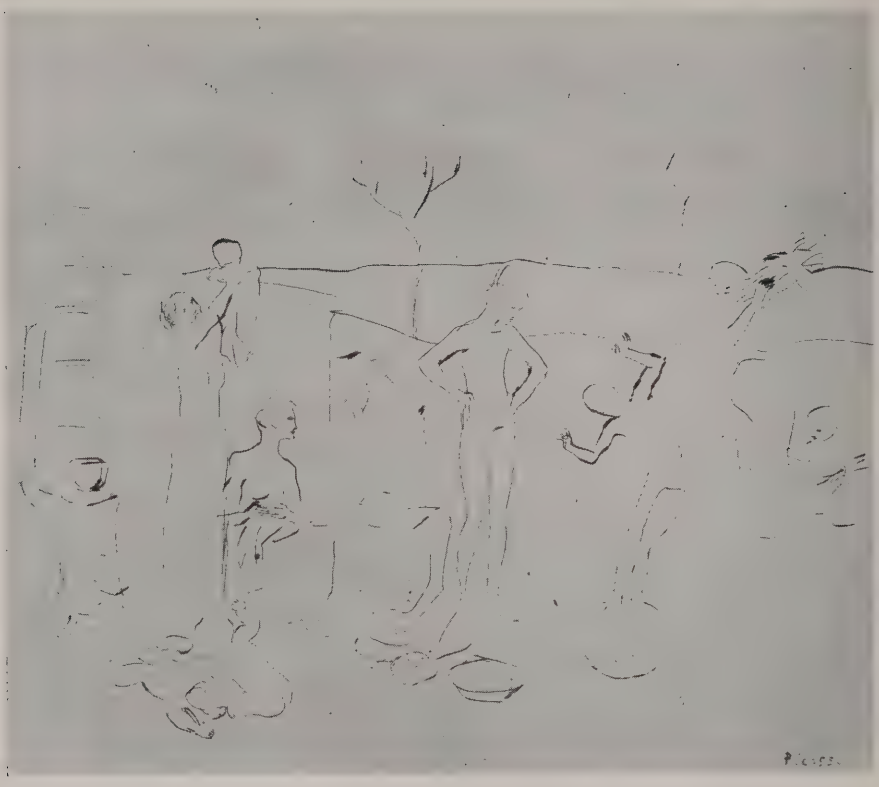
From A. Flechtheim, Berlin

Picasso Exhibition, Kunsthaus, Zurich, 1932, no. 260

Pablo Picasso Exhibition, Buenos Aires, 1934

EDOUARD MANET — FRENCH: 1832-1883

6. *JEUNE FILLE. Etching.* Half-length figure of a little girl. Fine impression, in good condition. 6½ x 5⅞ *inches*



[NUMBER 7]

PABLO PICASSO — SPANISH: B. 1881

7. *LES SALTIMBANQUES. Drypoint.* Geiser no. 9. An encampment of *saltimbanques.* Signed in the plate PICASSO and dated 1905. Published by Vollard. Fine impression, in good condition. 11½ *x* 13 *inches*

350-

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 106

[See illustration]

HENRI MATISSE — FRENCH: B. 1869

8. *NU.* A woman depicted at three-quarter length standing, with hands folded, with her back to the observer. Signed in pencil at lower right HENRI MATISSE. *Pen and ink:* 10½ *x* 7¼ *inches*

100-

Acquired from the artist

Collection of Prof. H. Braune, Director of the Museum at Stuttgart, friend of the artist

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 119

Exhibition of Modern French Drawings, Kleemann Galleries, New York, 1943, no. 3

[NUMBER 9]

HENRI MATISSE — FRENCH: B. 1869

9. *ODALISQUE. Lithograph.* Reclining figure of a woman in Oriental costume, lying on a couch. No. 32 of fifty impressions. Signed in pencil HENRI MATISSE. Fine impression, in perfect condition. *10½ x 18½ inches*

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 222, illustrated in the catalogue

[See illustration]

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

10. *PORTRAIT D'HOMME.* Head and shoulders portrait of a bearded man looking to half-left. Signed at lower right with monogram HTL, and stamped in red at lower left with monogram.

On the reverse *La Revue*, with a study of soldiers seen from the back, and two horsemen following a general *en grande tenue.* *Pencil: 8¾ x 6 inches*

Acquired from the artist

Collection of G. Pellet, Paris, editor for Toulouse-Lautrec

Collection of Maurice Exsteens, Paris, his son-in-law

Exhibited at the Thannhauser Galleries, Paris, 1938

Toulouse-Lautrec Exhibition, Weyhe Gallery, New York, 1943

Recorded in Maurice Joyant, *Henri de Toulouse-Lautrec, Dessins-Estampes-Affiches,* 1927, p. 178

MARIE LAURENCIN — FRENCH: B. 1885

11. *PASTORALE and GIRL WITH DOG. Etching and Lithograph.* Etching depicting eight maidens in a landscape. Lithograph with a girl dancing in profile, followed by a dog; signed in pencil with initials M.L. Fine impressions, in perfect condition. [Lot.] *5 x 3 and 6⅜ x 3⅛ inches*

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

12. *CONDUCTEUR DE TRAMWAY.* A conductor of a tramway seen at his post, standing with his back to the observer. At the right, in the distance, a woman with an umbrella making a sign to stop. Signed at lower right with monogram HTL, and stamped in red at lower left with monogram. Foxed. *Pencil on gray paper: 9¾ x 6 inches*

Acquired from the artist

Collection of G. Pellet, Paris, editor for Toulouse-Lautrec

Collection of Maurice Exsteens, Paris, his son-in-law

Exhibited at the Thannhauser Galleries, Paris, 1938

Toulouse-Lautrec Exhibition, Weyhe Gallery, New York, 1943

Recorded in Maurice Joyant, *Henri de Toulouse-Lautrec, Dessins-Estampes-Affiches,* 1927, p. 192

PABLO PICASSO — SPANISH: B. 1881

13. *VISAGE. Lithograph.* Geiser no. 243. Portrait, to half left. No. 69 of seventy-five impressions. Signed in pencil PICASSO. Executed in 1928. Fine impression, in perfect condition. *8 x 5½ inches*

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

14. *HORSES.* Sketches of horses grazing. With stamp on the reverse of the ATELIER ED. DEGAS. *Black crayon: 8¾ x 12 inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Exhibition of Sculptors' Drawings and Painters' Sculptures, Weyhe Gallery, New York, 1942

PABLO PICASSO — SPANISH: B. 1881

15. *LE SALTIMBANQUE AU REPOS. Drypoint.* Geiser no. 12. Seated figure of a *saltimbanque,* head in profile to the right. Executed in 1905. Published by Vollard. Good impression, in perfect condition. *4¾ x 3⅜ inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur,* 1944, p. 106

[NUMBER 16]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

16. *NUDE.* Full-length seated figure of a nude facing the observer, leaning on her right arm.

The reverse with a study after Michelangelo of the *Sybille de Delphi*, inscribed at upper left. *Pencil heightened with white, on gray paper:* 11¾ *x* 8¾ *inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Exhibition of Sculptors' Drawings and Painters' Sculptures, Weyhe Gallery, New York, 1942

[See illustration]

[NUMBER 17]

CONSTANTIN GUYS — FRENCH: 1805-1892

17. *TWO WOMEN.* Two Spanish women standing facing the observer, in Louis Philippe costumes, their hands in the pockets of aprons.

Ink wash: 6½ *x* 4½ *inches*

150-

Collection Zitzmann, Erlangen

Collection of the Graphisches Kabinett, Pinakothek, Munich

Exhibited at the Thannhauser Galleries, Paris, 1939

Exhibition of French Drawings, American-British Art Center, New York, 1942

[See illustration]

PABLO PICASSO — SPANISH: B. 1881

70-

18. *LA DANSE. Drypoint.* Geiser no. 18. Three exotic dancers, four figures in the foreground. Executed in 1905. Published by Vollard. Good impression, in perfect condition. 7¼ *x* 9 *inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 107

HENRI MATISSE — FRENCH: B. 1869

19. *DANSEUSE. Lithograph.* Full-length figure of a ballet dancer seated on a stool. No. 86 of one hundred and thirty impressions. Signed in pencil HENRI MATISSE. Fine impression, in perfect condition. 18 *x* 11 *inches*

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 256, illustrated in the catalogue

Illustrated in R. Kawashima, *Matisse,* 1936, p. 29

HENRI MATISSE — FRENCH: B. 1869

20. *DANSEUSE. Lithograph.* Reclining figure of a dancer in figured costume at almost full length. No. 86 of one hundred and thirty impressions. Signed in pencil HENRI MATISSE. Fine impression, in perfect condition. 11 *x* 18¼ *inches*

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930

HENRI MATISSE — FRENCH: B. 1869

21. *DANSEUSE. Lithograph.* Reclining figure of a ballerina at full length. No. 86 of one hundred and thirty impressions. Fine impression, in perfect condition. 11½ *x* 18 *inches*

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930

Illustrated in R. Kawashima, *Matisse,* 1936, p. 28

HENRI MATISSE — FRENCH: B. 1869

22. *DANSEUSE. Lithograph.* Dancer in figured ballet costume. No. 84 of one hundred and thirty impressions. Signed in pencil HENRI MATISSE. Fine impression, in perfect condition. 18 *x* 11 *inches*

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930

PABLO PICASSO — SPANISH: B. 1881

23. *BUSTE D'HOMME. Drypoint.* Geiser no. 5. Head and shoulders of a man, in profile to the right. Executed in 1905. Published by Vollard. Fine impression, in good condition. 4¾ *x* 3½ *inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur,* 1944, p. 106

PABLO PICASSO — SPANISH: B. 1881

24. *TETE DE FEMME. Etching.* Geiser no. 3. Head and shoulders of a woman, head tilted to the left. Executed in 1905. Published by Vollard. Fine impression, in good condition. 4¾ *x* 3⅜ *inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur,* 1944, p. 106

[NUMBER 25]

PABLO PICASSO SPANISH: B. 1881

25. *LE REPAS FRUGAL. Etching.* Geiser no. 2. Two figures at a table with a crust of bread and wine. Executed in 1904. Second state. Published by Vollard. Fine impression, in perfect condition. *18¼ x 4¾ inches*

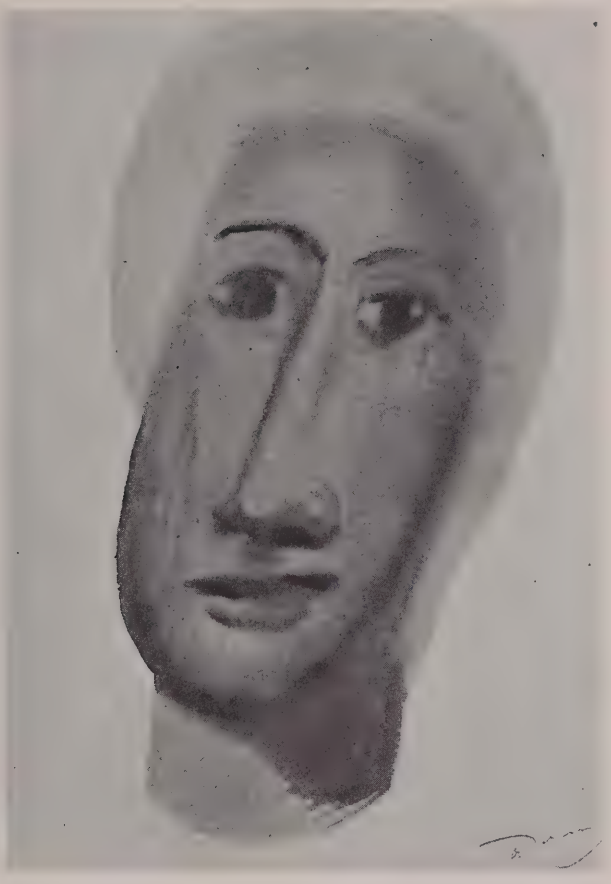
Illustrated in *Pablo Picasso,* Melantrich ed., fig. 3

Recorded and illustrated in *Picasso, Forty Years of His Art,* edited by Alfred H. Barr, Jr., (Museum of Modern Art), 1939, p. 37, no. 26

Recorded and illustrated by C. Roger-Marx, *La Gravure Originale en France de Manet à Nos Jours,* 1939, pl. 95

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur,* 1944, p. 106

[See illustration]



[NUMBER 26]

ANDRE DERAIN — FRENCH: B. 1880

26. *TETE DE FEMME.* Archaistic head of a woman facing the observer, in sanguine, the hair in gray. Signed at lower right A. DERAIN.

Watercolor: 12¾ *x* 8¾ *inches*

[See illustration]

[NUMBER 27]

HENRI MATISSE FRENCH: B. 1869

27. *NU DEBOUT.* Nude figure of a woman standing with legs crossed, leaning against a wall facing the observer. Signed in pencil at lower right HENRI MATISSE.
Black crayon: 10¼ *x* 7 *inches*

Note: With an inscription by the artist pasted on the reverse: *"Dessin refusé aux Salon D'Automne de 1907.* (Signed) *Henri Matisse."*

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 115
Recorded and illustrated in Roland Schacht, *Henri Matisse*, 1922, p. 63

[See illustration]

[NUMBER 28]

PABLO PICASSO

SPANISH: B. 1881

28. *WOMAN AND CHILD.* Nude figure of a woman seated in profile, holding a child on her knees. *Pen and ink on tan paper:* 6½ *x* 3¾ *inches*

Executed in 1905, in Paris

From the Galerie Simon, Paris

Pablo Picasso Exhibition, Drawings and Watercolors, Buchholz Gallery, New York, 1943, no. 7

[See illustration]

MARIE LAURENCIN

FRENCH: B. 1885

29. *LE BATEAU and PASTORALE. Two Colored Gravures.* Each with five figures of maidens in pink, yellow, blue, black and green costumes; one in a sailing boat, the other in a landscape with one figure riding a white horse. Both signed in the plate MARIE LAURENCIN, and dated respectively 1929 and 1927. Fine impressions, in perfect conditions. 9¾ *x* 13 *inches*

MARIE LAURENCIN — FRENCH: B. 1885

30. *TROIS DANSEUSES. Colored Gravure.* Three figures of young girls in blue and rose costumes. Powdered blue, gray and white shaded background. Signed in the plate MARIE LAURENCIN and dated 1928. Fine impression, in good condition. 10 *x* 13½ *inches*

PABLO PICASSO — SPANISH: B. 1881

31. *SALOME. Drypoint.* Geiser no. 17. Salome dancing before Herod. Published by Vollard. Signed in the plate, and dated 1905. Fine impression, in perfect condition. 15¾ *x* 13½ *inches*

Recorded in Una E. Johnson, *Ambroise Vollard Editeur,* 1944, p. 107

TSUGUHARU FOUJITA — JAPANESE: B. 1886

32. *SELF PORTRAIT.* Waist-length portrait looking toward the observer, supporting his elbow on a table with drawing materials, holding a quill. A cat appears behind his left shoulder. Signed at lower right FOUJITA. *Pencil and India ink:* 18 *x* 12¾ *inches*

Drawn in 1930

Collection of Mrs. Cornelius J. Sullivan, Parke-Bernet Galleries, Inc, 1939

HENRI MATISSE — FRENCH: B. 1869

33. *TWO WOMEN.* Two sketches of a woman standing to half left, with hands folded raised to her chin. Signed at lower right HENRI MATISSE. *Crayon and pencil:* 12¾ *x* 8¾ *inches*

Drawn about 1906

Acquired from the artist

Collection of Prof. H. Braune, Director of the Museum at Stuttgart, friend of the artist

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 116

Exhibition Degas, Matisse, Renoir, Bronzes and Drawings, Buchholz Gallery, New York, 1943

Modern Drawings Exhibition, Museum of Modern Art, New York, 1944, no. 94

Described in *Modern Drawings,* introduction by Monroe Wheeler and John Rewald (Museum of Modern Art), 1944, p. 94

PABLO PICASSO — SPANISH: B. 1881

34. *PROFILE FIGURE.* A woman at three-quarter length, in profile to the right. *Pen and ink on tan paper:* 6⅜ *x* 3⅝ *inches*

Drawn in Paris about 1902

From A. Flechtheim, Berlin

Picasso Exhibition, Kunsthaus, Zurich, 1932, no. 262

Pablo Picasso Exhibition, Buenos Aires, 1934

[NUMBER 35]

CONSTANTIN GUYS FRENCH: 1805-1892

35. *LA PARADE.* Mounted figure in profile in the foreground, with officers in the background at the right, and *cuirassiers* parading in formation at the left.

Sepia and gouache: 7¾ *x* 9½ *inches*

Exhibited at the Thannhauser Galleries, Paris, 1939

Exhibition of French Drawings, American-British Art Center, New York, 1942

[See illustration]

[NUMBER 36]

HENRI MATISSE — FRENCH: B. 1869

36. *LE MODELE.* A nude at full length facing the light, with arms raised and hands folded behind her head; behind her a striped wall. Signed at lower right HENRI MATISSE. *Black crayon:* 10¼ *x* 7¾ *inches*

160

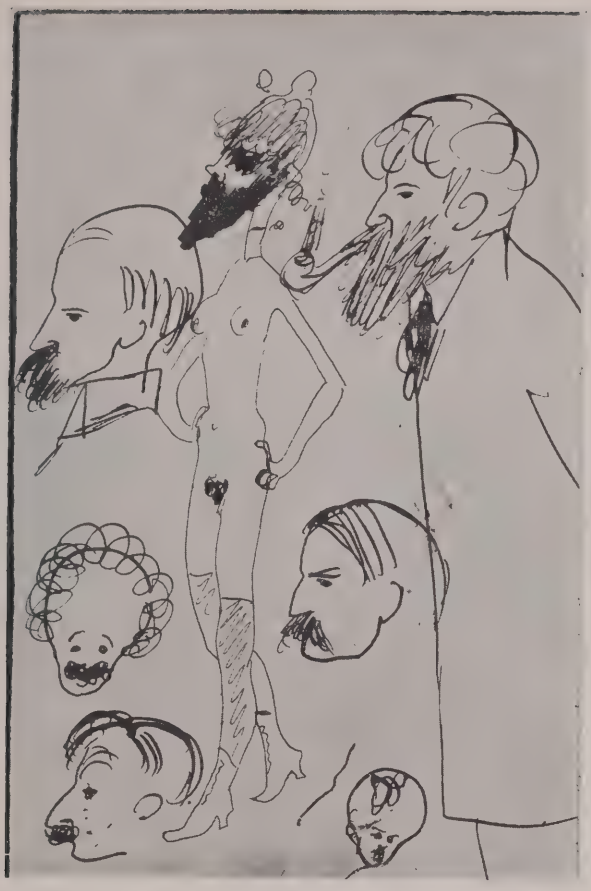
Acquired from the artist

Collection of Prof. H. Braune, Director of the Museum at Stuttgart, friend of the artist

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 113

Exhibition of Drawings of the 19th and 20th Centuries, American-British Art Center, New York, 1944, no. 21

[See illustration]



[NUMBER 37]

PABLO PICASSO SPANISH: B. 1881

37. *FEUILLET D'ETUDES.* Portrait head and figures in profile to the left with a nude standing at centre. *Pen and ink:* 11½ *x* 7¼ *inches*

Drawn in Paris about 1902

From A. Flechtheim, Berlin

Picasso Exhibition, Kunsthaus, Zurich, 1932, no. 263

Pablo Picasso Exhibition, Buenos Aires, 1934

Exhibited at the Thannhauser Galleries, Paris, 1938

[See illustration]

[NUMBER 38]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

38. *HORSEMAN AND HOUND.* A sportsman astride a trotting mount, accompanied by a greyhound. With stamp of the ATELIER ED. DEGAS.
Plumbago: 6¼ *x* 8¼ *inches*

Collection of René Degas, Paris, brother of the artist
Collection of G. Pellet, Paris
Collection of Maurice Exsteens, Paris, his son-in-law
Edgar Degas Exhibition, Buenos Aires, 1934
Exhibition of Modern French Drawings, Kleeman Galleries, New York, 1943, no. 1

[See illustration]

PABLO PICASSO — SPANISH: B. 1881

39. *LES PAUVRES. Etching.* Geiser no. 4. Family group of four, a horse grazing in the background. Executed in 1905. Published by Vollard. Second state. Fine impression, in perfect condition. 9¼ *x* 7 *inches*
Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 106

[NUMBER 40]

HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901

40. *LE SINGE.* A monkey lying on his back with his feet in the air. Signed at middle right with monogram HTL and stamped in red at lower left with monogram, dated in pencil 1880. On the reverse, studies of two heads. Foxed.

Pencil: 6 *x* 9¾ *inches*

90—

Acquired from the artist

Collection of G. Pellet, Paris, editor for Toulouse-Lautrec

Collection of Maurice Exsteens, Paris, his son-in-law

Exhibited at the Galerie Thannhauser, Paris, 1938

Toulouse-Lautrec Exhibition, Weyhe Gallery, New York, 1943

Recorded in Maurice Joyant, *Henri de Toulouse-Lautrec, Dessins-Estampes-Affiches,* 1927, p. 180

[See illustration]

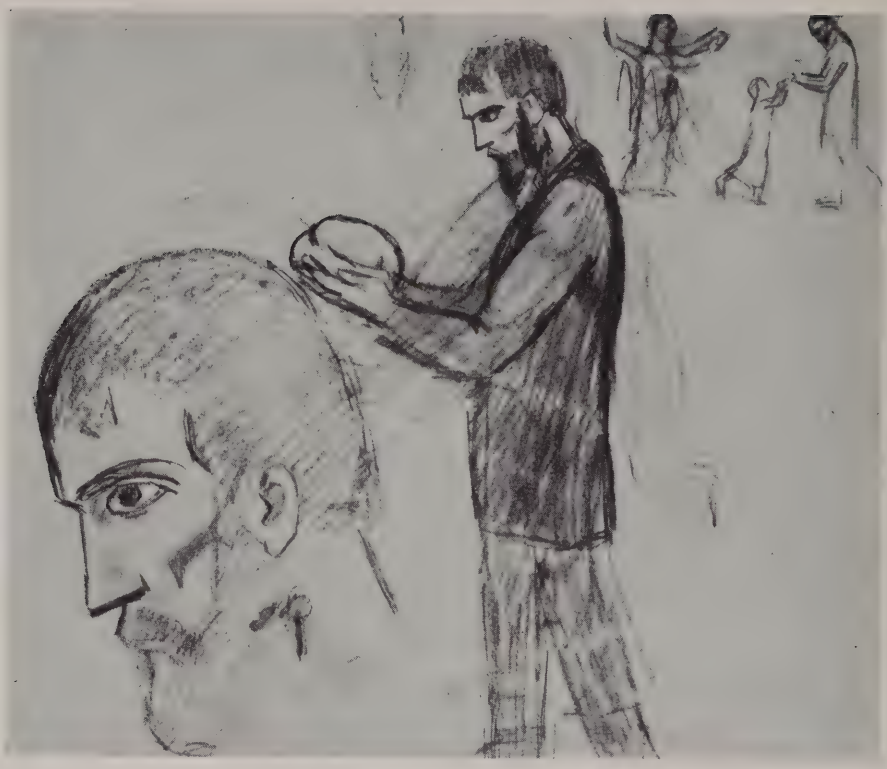
MARIE LAURENCIN FRENCH: B. 1885

41. *DANSEUSE and L'AMAZONE: Two Lithographs.* A young girl in ballet costume, holding flowers, standing in a landscape; no. 41 of one hundred impressions; signed in pencil MARIE LAURENCIN. *L'Amazone,* one of the series of five lithographs for the publication of poems 'Sommer' by Adolph von Hatzfeld; edition limited to one hundred copies, published in 1920; signed in pencil with initials M.L. Fine impressions, in good condition. [Lot.]

10—

12½ *x* 9½ *inches;* 8 *x* 8½ *inches*

Note: The above example, *L'Amazone,* of the series of five lithographs, was selected and illustrated in Roger Allard, *Marie Laurencin,* 1921, p. 43.



[NUMBER 42]

PABLO PICASSO — SPANISH: B. 1881

42. *STUDIES FOR 'LA SOUPE'*, 1902. Figure study at three-quarter length and heads in profile; a group of three figures at upper right.

Black crayon: 9 *x* 11¾ *inches*

Drawn about 1902

From A. Flechtheim, Berlin

140 — Picasso Exhibition, Kunsthaus, Zurich, 1932, no. 256

Pablo Picasso Exhibition, Buenos Aires, 1934, no. 33

Exhibited at the Galerie Thannhauser, Paris, 1938

Recorded in Christian Zervos, *Picasso,* Vol. I., p. XLV, no. 192, illus. pl. 88

[See illustration]

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

30 — 43. *POUR TOI! Lithogrph.* Delteil no. 19. No. 81 of two hundred impressions. Executed in 1893. Printed in green. Signed in the stone with monogram. Fine impression, in perfect condition. 11 *x* 8 *inches*

Note: A portrait of Désiré Dihau, the composer, playing the bassoon.

[NUMBER 44]

PAUL CEZANNE — FRENCH: 1839-1906

44. *BAIGNEURS. LARGE PLATE. Lithograph.* Four figures of bathers in a landscape. Signed in the stone P. CEZANNE. Fine impression, in good condition.
16 *x* 19½ *inches*

Note: Executed for the third but unpublished *L'Album des Peintres Graveurs,* 1898-. The composition was used earlier by the artist in several paintings in 1875-6. (See Venturi, no. 276.)

Executed in 1890-1900

Collection of Ambroise Vollard, Paris

Illustrated in Ambroise Vollard, *Paul Cézanne,* 1914, p. 150 (printed in black)

Illustrated in Fritz Burger, *Cézanne und Hodler,* 1920, p. 49 (executed in colors)

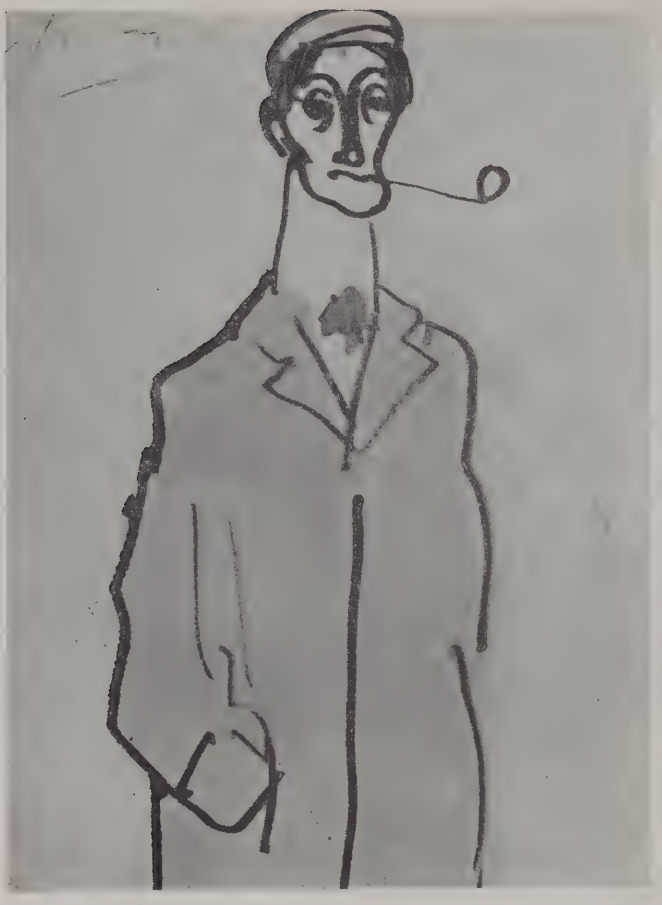
Illustrated in Adolphe Basler and Charles Kunstler, *Le Dessin et La Gravure Moderne en France,* 1930, p. 57 (printed in black)

Recorded in Georges Rivière, *Le Maître Paul Cézanne,* 1923, p. 223

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre,* 1936, Vol. I, p. 287, no. 1157; and Vol. II, pl. 332, Fig. 1157

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur,* 1944, p. 68, no. 30

[See illustration]



[NUMBER 45]

PABLO PICASSO — SPANISH: B. 1881

45. *PORTRAIT OF ANGEL FERNANDEZ DE SOTO.* At three-quarter length, facing the observer, in tan coat and beret, with red bow tie; smoking a pipe. Signed at upper left PICASSO.

Watercolor and pen and ink on tan paper: 7½ x 5¾ inches

350-

Note: Picasso, while with Jaime Sabartès at Mr. Thannhauser's, saw this drawing, and inscribed on the back in pencil the name of the sitter: "*Angel F. de Soto*".

In 1903, Picasso painted the same subject, a portrait in blue, (reproduced in Jean Cassou, *Picasso,* 1940, plate 47), which was formerly in the collections of von Mendelssohn and J. K. Thannhauser, now in the collection of Marshall Field.

Painted about 1900

Exhibited at the Thannhauser Galleries, Paris, 1938

Modern Drawings Exhibition, Museum of Modern Art, New York, 1944, p. 95

Described in *Modern Drawings*, introduction by Monroe Wheeler and John Rewald (Museum of Modern Art), 1944, p. 95

[See illustration]

[NUMBER 46]

PABLO PICASSO — SPANISH: B. 1881

46. *FEMME DEBOUT AU CHAPEAU BLEU.* Full-length figure in profile to the left of a woman in a white coat and blue hat, standing before a blue wall. Signed P. RUIZ PICASSO. *Watercolor:* 6 *x* 2¼ *inches*

Painted in Paris about 1900

From Emile Bernheim, Paris

Picasso Exhibition, Kunsthaus, Zurich, 1932, p. 17, no. 253

Pablo Picasso Exhibition, Buenos Aires, 1934

Exhibited at the Galerie Thannhauser, Paris, 1938

Recorded in Christian Zervos, *Picasso*, vol. I, p. XLII, no. 43, illus. pl. 22

[See illustration]

PABLO PICASSO — SPANISH: B. 1881

47. *LE BAIN. Drypoint.* Geiser no. 14. A woman bathing a child, a standing nude figure and cat at the left. Signed in the plate PICASSO, and dated 1905. Published by Vollard. Fine impression, in perfect condition. 13½ *x* 11¼ *inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 107

[NUMBER 48]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

48. *CHEVAL CARACOLANT. BRONZE.* Model of a thoroughbred. Rectangular base signed DEGAS. Brown patina. Hébrard no. 65 D, and Hébrard catalogue no. 40. *Length:* 10¾ *inches*

380 -

Collection of Walther Halvorsen, Paris

Exhibited at the Thannhauser Galleries, Berlin, 1931, no. 40

Edgar Degas Exhibition, Buenos Aires, 1934, no. 40

Exposition, 100 Ans de la Sculpture Française, Stedelijk Museum, Amsterdam, 1939, no. 102

Exhibition, Bronzes by Degas, Matisse, Renoir, Buchholz Gallery, New York, 1943, no. 11

Described and illustrated in John Rewald, *Degas, Works in Sculpture,* 1944, p. 20, no. xvi, and p. 54, plate xvi

[See illustration]

[NUMBER 49]

MAURICE DE VLAMINCK — FRENCH: 1876-1934

49. *PETITE BANLIEUE.* Street of a town with figures walking before the low roofed buildings at right and left. Trees border the pavements in the middle distance. Signed at lower right VLAMINCK. *Sepia wash:* 17¾ *x* 21¼ *inches*

Exhibited at the Thannhauser Gallery, Paris, 1939

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

50. *ENFANT.* Figure of a child seated in *profil perdu* before a table. Four portrait heads in profile at upper right. Dated at lower right *Fbr.* 1857, and with the stamp of the ATELIER ED. DEGAS.

The reverse with studies of heads and horses, in pencil and India ink.

India ink and pencil: 11¼ *x* 8¼ *inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Exhibition of Sculptors' Drawings and Painters' Sculptures, Weyhe Gallery, New York, 1942

PABLO PICASSO — SPANISH: B. 1881

51. *LA TOILETTE DE LA MERE. Etching.* Geiser no. 15. A *saltimbanque* holding a child, a nude at the right, arranging her hair. Executed in 1905. Published by Vollard. Fine impression, in perfect condition. *9¼ x 7 inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 107

PABLO PICASSO — SPANISH: B. 1881

52. *TETE DE FEMME, DE PROFIL. Drypoint.* Geiser no. 7. Profile head to the right. Executed in 1905. Published by Vollard. Fine impression, in perfect condition. *11½ x 9¾ inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 106

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

53. *FRANCOIS GAUZI SLEEPING.* Head and shoulders portrait with eyes closed and head resting on a pillow asleep. Signed at lower right with monogram HTL, and stamped in red at lower left with monogram, and dated in pencil 1885. Foxed. *Pencil on gray paper: 5¾ x 8¾ inches*

Note: Joyant (*v.i.*) describes the above as follows: *"Portrait de M. François Gauzi, les yeux fermés, la tête renversée, attitude de sommeil."* François Gauzi was a pupil in the studio of Cormon, Paris. Toulouse-Lautrec painted a larger portrait of Gauzi which was formerly in the possession of Jacques Seligmann & Co., Paris. Cf. Joyant, *Toulouse-Lautrec, Peintre*, 1926, p. 262.

Acquired from the artist

Collection of G. Pellet, Paris, editor for Toulouse-Lautrec

Collection of Maurice Exsteens, Paris, his son-in-law

Exhibited at the Thannhauser Galleries, Paris, 1938

Exhibition of French Drawings, Weyhe Gallery, New York, 1942

Toulouse-Lautrec Exhibition, American-British Art Center, New York, 1942

Recorded in Maurice Joyant, *Henri de Toulouse-Lautrec, Dessins-Estampes-Affiches*, 1927, p. 187

PABLO PICASSO — SPANISH: B. 1881

54. *L'ABREUVOIR. Drypoint.* Geiser no. 10. Nude youths with six horses, riding bareback. Executed in 1905. Published by Vollard. Fine impression, in good condition. *4¾ x 7¼ inches*

Recorded in Una E. Johnson, *Ambroise Vollard, Editeur*, 1944, p. 106

[NUMBER 55]

HONORE DAUMIER — FRENCH: 1808-1879

55. *AVOCAT.* Head and shoulders of an *avocat* in cap and gown, sketched in blue, gray, sepia and red. *Watercolor:* 4¼ *x* 4 *inches*

Collection of Roger Marx, Paris

Exhibition, "The Master's Handwriting", Weyhe Galleries, New York, 1942

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

56. *S. CHRISTOPHER.* Sketch of the Saviour carrying the orb, S. Christopher with his staff depicted at upper left. With stamp of the ATELIER ED. DEGAS. The reverse with three-quarter-length figure of S. Christopher carrying the Christ Child on his shoulders. *Pencil:* 12¾ *x* 8½ *inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Exhibition of Sculptors' Drawings and Painters' Sculptures, Weyhe Gallery, New York, 1942

[NUMBER 57]

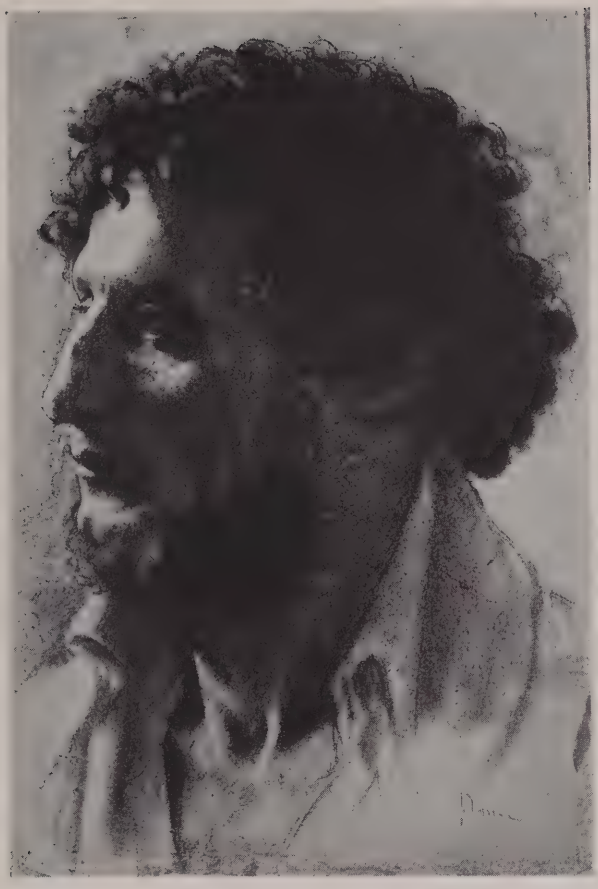
MARIE LAURENCIN — FRENCH: B. 1885

57. *GIRL WITH HAT.* A young girl at bust length, in gray gown with white hat trimmed in shell pink and gray; her left hand raised to her chin. Gray and white background. Signed at lower centre MARIE LAURENCIN.

Watercolor: 13¼ *x* 9½ *inches*

Exhibited at the Galerie Thannhauser, Paris, 1939

[See illustration]



[NUMBER 58]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

58. *ITALIAN HEAD.* Head and shoulders portrait of an Italian looking to half left facing the light, wearing a white shirt open at his neck. Inscribed at lower right ROME. *Charcoal:* 14½ *x* 10 *inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Exhibition of Degas Bronzes, Drawings, Pastels, Buchholz Gallery, New York, 1945

[See illustration]

ANDRE DERAIN — FRENCH: B. 1880

59. *TETES DE FEMMES. Three lithographs.* Portrait heads. Each no. 20 of one hundred impressions. Signed in pencil A. DERAIN. Fine impressions in perfect condition. *17½ x 14 inches*

See Malcolm Vaughan, *Derain,* 1941, p. 23

ANDERS ANDERSEN-LUNDBY — DANISH: B. 1841

60. *BY THE BOATHOUSE.* A man, and a woman in white Edwardian gown, and two little girls standing on a wharf waiting, a skiff moored nearby, and a boathouse seen at the left; the sea in a distance reflecting the blue sky. Signed at lower left A. ANDERSEN-LUNDBY. *Oil on board: 10¾ x 8¾ inches*

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

61. *ISRAELITES IN THE WILDERNESS.* Groups of figures representing the children of Israel, and Moses, finding the Manna from heaven. On the reverse a kneeling figure and three maidens; in classic garb with stamp of the ATELIER ED. DEGAS at lower left. *Pencil: 12 x 17½ inches*

Collection of René Degas, Paris, brother of the artist

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Exhibition of French Drawings, American-British Art Center, New York, 1942

ANDRE DERAIN — FRENCH: B. 1880

62. *LANDSCAPE.* Trees with bending trunks growing on hummocks before hills in the right background. Vista at the left. Signed at lower right A. DERAIN. *Pen and India ink on paper: 10¼ x 8 inches*

Purchased from the artist

From the Galerie Pierre, Paris

FERDINAND VICTOR EUGENE DELACROIX — FRENCH: 1798-1863

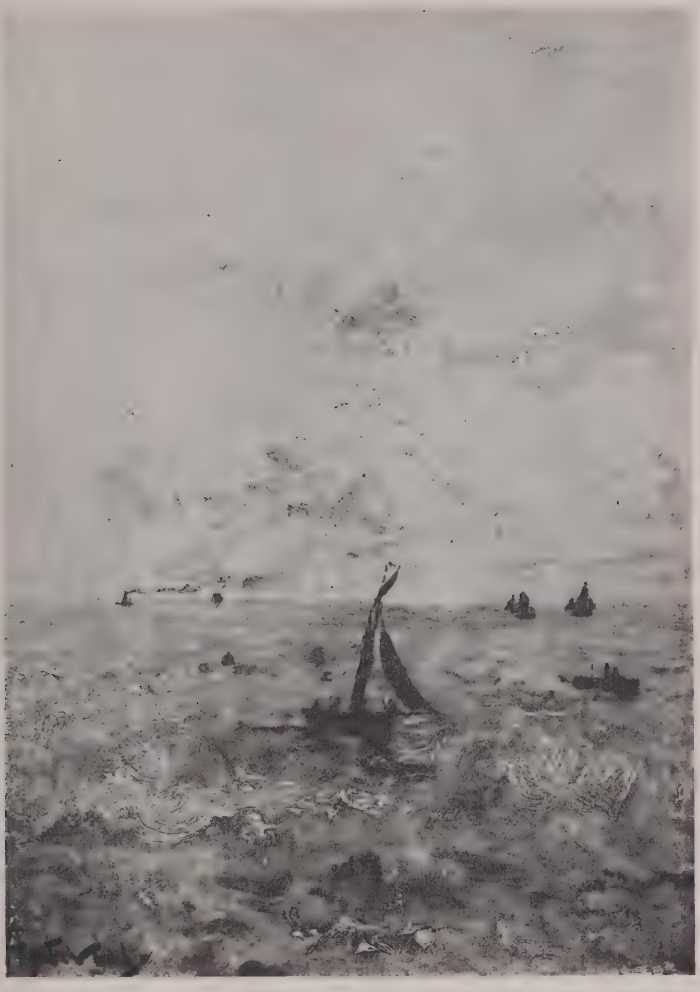
63. *FIGURES.* Two groups of figures in fifteenth century costumes, with an enthroned figure and attendants at the right. Stamped at lower right E. D. *Pen and ink on tan paper: 6 x 9½ inches*

Collection of Henri Rouart, Paris

FERDINAND VICTOR EUGENE DELACROIX — FRENCH: 1798-1863

64. *RENAISSANCE FIGURES.* Pencil and watercolor studies of knights in armor and tabards, with two saints at the right. *Pencil and watercolor on tan paper: 7 x 11 inches*

Collection of Henri Rouart, Paris



[NUMBER 65]

ALFRED EMILE LEOPOLD STEVENS BELGIAN: 1828-1906

65. *MARINE.* Small sailing vessels and steamers on the gray-green water of a wide sea, beneath a pearl gray cumulus sky; a sloop in the foreground with a figure in red. Signed at lower left A. STEVENS. *Oil on panel:* 12¾ *x* 9½ *inches*

[See illustration]

ARISTIDE JOSEPH BONAVENTURE MAILLOL

FRENCH: B. 1861

66. *NUDE. BRONZE.* Nude standing figure of a woman leaning against a pedestal arranging her long hair. Brown patina. Signed on back of pedestal with monogram M. *Height:* 15 *inches*

325

Collection of Ambroise Vollard, Paris

Exposition de la Sculpture Française Stedelijk Museum, Amsterdam, 1939, no. 197-A

See Heinrich Appel, *Maillol,* n.d., no. 9

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

67. *DANSEUSE. BRONZE.* Light erect figure with right leg advanced, and arms raised. Signed on plaque attached to the left foot DEGAS. Golden brown patina. Hébrard no. 72 D, and Hébrard catalogue no. 19. Mounted on an oak plinth with iron support. *Total height: 27 inches*

Collection of Walther Halvorsen, Paris

Exhibited at the Thannhauser Galleries, Berlin, 1931, no. 19

Edgar Degas Exhibition, Buenos Aires, 1934, no. 19

Exposition, 100 Ans de la Sculpture Française, Stedelijk Museum, Amsterdam, 1939, no. 92

Described and illustrated in John Rewald, *Degas, Works in Sculpture*, 1944, p. 22, no. XXVI, and p. 77, plate XXVI

[See illustration]

[NUMBER 68]

HENRI MATISSE — FRENCH: B. 1869

68. *NU.* Woman seated slightly to the right, seen almost at full length. Signed in pencil at lower left HENRI MATISSE. *Black crayon:* 21¾ *x* 16¾ *inches*

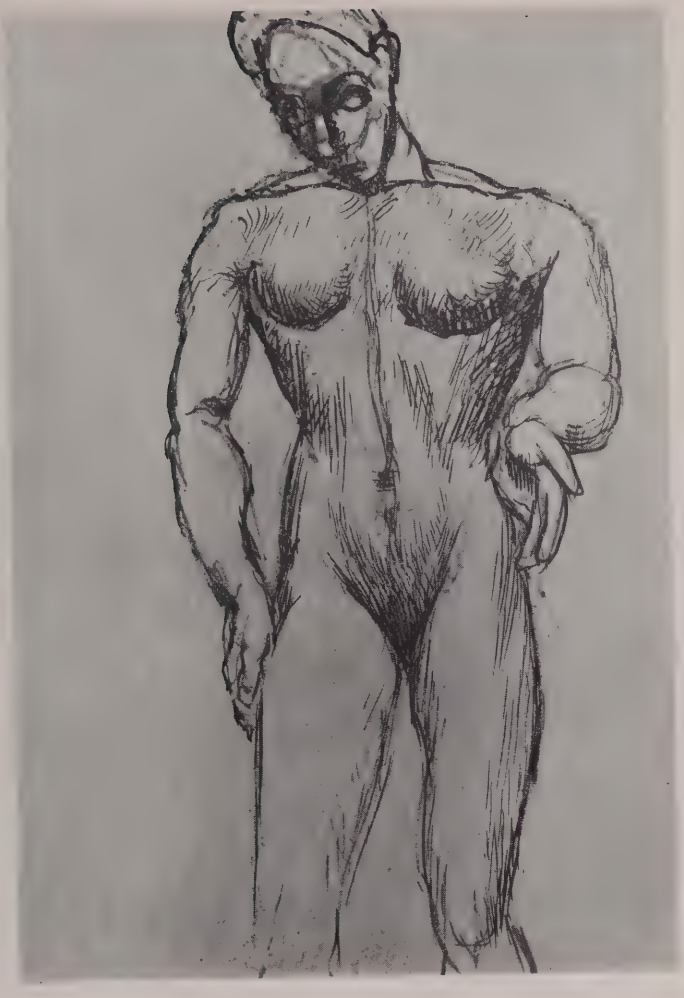
From Bernheim-jeune, Paris

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 110

Exhibition Degas, Matisse, Renoir, Bronzes and Drawings, Buchholz Gallery, New York, 1943

Exhibition of Drawings of the 19th and 20th Centuries, American-British Art Center, New York, 1944, no. 23

[See illustration]



[NUMBER 69]

PABLO PICASSO

SPANISH: B. 1881

69. *NUDE.* Nude figure of a woman at three-quarter length, facing the observer, with head tilted slightly to the left. Signed on back of canvas PICASSO.

India ink and red brush: 23½ *x* 17 *inches*

Purchased from the artist

Collection of H. Stinnes, Berne, 1938, no. 979, illustrated in the catalogue (pl. XI)

From the Galerie Tannenbaum, Amsterdam

Exhibited at the Thannhauser Galleries, Paris, 1939

Recorded in Jean Cassou, *Picasso,* 1940, p. 167, illus. pl. 148

[See illustration]

PAUL CEZANNE — FRENCH: 1839-1906

70. *VERDURE.* A design of verdure tinted in green, blue and absinthe yellow. *Watercolor:* 12 *x* 17½ *inches*

Painted in 1895-1900

From Bernheim-jeune, Paris

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre,* 1936, vol. I, p. 263, no. 990; and vol. II, plate 297, fig. 990

[See illustration]

PAUL CEZANNE — FRENCH: 1839-1906

71. *LES ARBRES.* Bending trunks of trees in foliage tinted in green, blue and yellow. *Pencil and watercolor:* 11 *x* 17 *inches*

Painted in 1892-94

From Bernheim-jeune, Paris

Exhibition of Modern French Drawings, Kleeman Gallery, New York, 1943, no. 2

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre,* 1936, vol. I, p. 264; and vol. II, pl. 298, fig. 1001

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

72. *DANCER. BRONZE.* Nude figure of a dancer looking upwards, balanced on the left leg and clasping her right foot with the left arm extended. High oval base, signed DEGAS. Brown patina. Hébrard no. 23 D, and Hébrard catalogue no. 29. *Height:* 21 *inches*

Collection of Walther Halvorsen, Paris

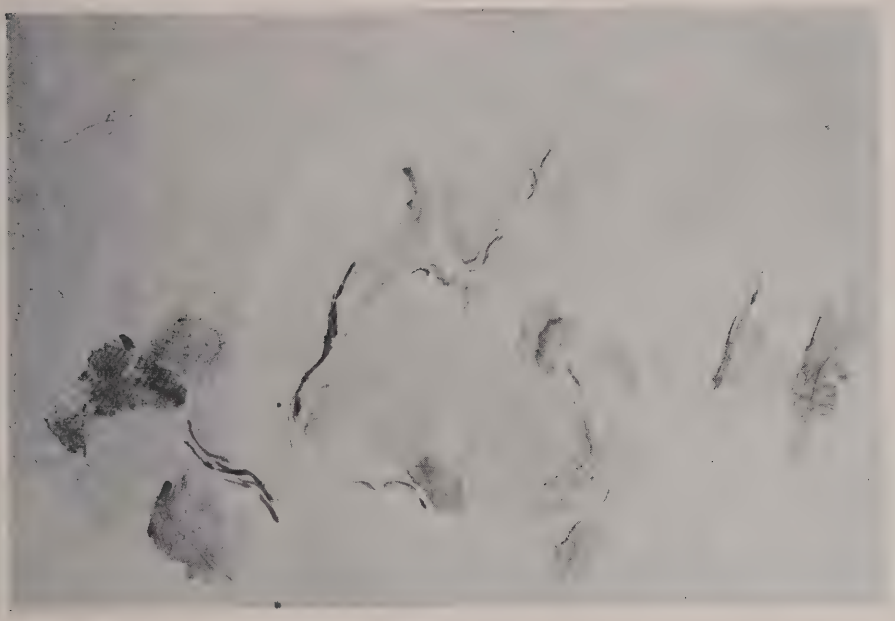
Exhibited at the Thannhauser Galleries, Berlin, 1931, no. 32

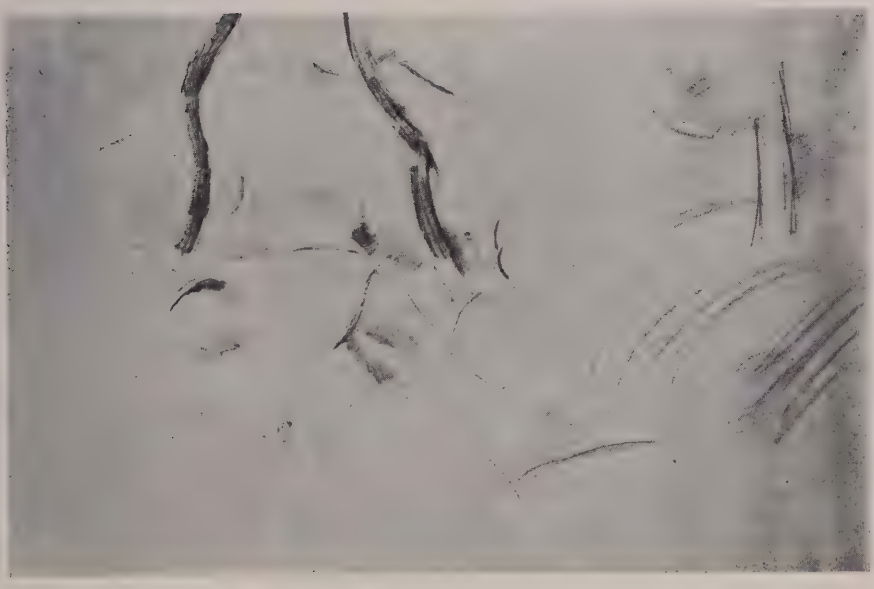
Edgar Degas Exhibition, Buenos Aires, 1934, no. 32

Exposition, 100 Ans de la Sculpture Française, Stedelijk Museum, Amsterdam, 1939, no. 100

Described and illustrated in John Rewald, *Degas, Works in Sculpture,* 1944, p. 27, no. LXV, and p. 129, plate LXV

[See illustration on page 36]





[NUMBERS 70 AND (ABOVE) 71]

[72] [74] [73]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

73. *DANSEUSE. TENANT SON PIED DROIT. BRONZE.* Nude figure of a dancer balanced on the left leg and clasping her right foot, with the left arm extended. Signed on irregular oval base DEGAS. Brown patina. Hébrard no. 68 D, and Hébrard catalogue no. 30. *Height* 19¾ *inches*

Collection of Walther Halvorsen, Paris

Exhibited at the Thannhauser Galleries, Berlin, 1931, no. 30

Edgar Degas Exhibition, Buenos Aires, 1934, no. 30

Exposition, 100 Ans de la Sculpture Française, Stedelijk Museum, Amsterdam, 1939, no. 98

Exhibition Bronzes by Degas, Matisse, Renoir, Buchholz Gallery, New York, 1945, no. 44

Described and illustrated in John Rewald, *Degas, Works in Sculpture*, 1944, p. 27, no. LXII, and p. 128, plate LXII

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

74. *DANSEUSE METTANT SON BAS. BRONZE.* Nude figure balanced on the left foot, the right foot raised and bending to adjust her stocking. Brown patina. Signed on plaque attached to left foot DEGAS. Hébrard no. 52 D, and Hébrard catalogue no. 12. Mounted on oak plinth. *Total height:* 21 *inches*

Collection of Walther Halvorsen, Paris

Exhibited at the Thannhauser Galleries, Berlin, 1931, no. 12

Edgar Degas Exhibition, Buenos Aires, 1934, no. 12

Exposition, 100 Ans de la Sculpture Française, Stedelijk Museum, Amsterdam, 1939, no. 90-A

Exhibition Bronzes by Degas, Matisse, Renoir, Buchholz Gallery, New York, 1943

Described and illustrated in John Rewald, *Degas, Works in Sculpture*, 1944, p. 26, no. LVII, and p. 122, plate LVII

[See illustration]

EDOUARD DUFEU — FRENCH: 1840-1900

75. *ORIENTAL STREET SCENE.* A street lined with bazaars at the left, and leading through a ruined arch. In the background a high facade with wide entrance to an armory. Signed at lower left E. DUFEU.

Oil on canvas: 15 *x* 21½ *inches*

Memorial Exhibition, Edouard Dufeu, Paris, 1938

Exhibition of the Works of Edouard Dufeu, Museum of Art, The Hague, 1938

JULIUS SEYLER — GERMAN: B. 1873

76. *BEACH SCENE.* View from an elevation of a broad beach, with groups of fishermen on the sands surrounding tidal pools and following a cart drawn by a tandom. View of the blue sea extending into the distance. Signed at lower right J. SEYLER. *Oil on board:* 19½ *x* 27½ *inches*

HENRI DOUCET — FRENCH: D. 1915

77. *LANDSCAPE WITH FIGURES.* A red-brown road leading to a bridge in the middle distance, bordered by poplars at the left, russet and green trees at the right. A laborer is working by the roadside in the foreground. In the distance roofs of village houses. Signed at lower right HENRI DOUCET.

Oil on canvas: 23¾ *x* 31¾ *inches*

Exhibited at the Thannhauser Galleries, Paris, 1939

EDOUARD DUFEU — FRENCH: 1840-1900

78. *CLASSIC RUINS WITH FIGURES.* Cloudy pale blue sky silhouetting the ruins of temples and peristyles, with several figures strolling across the foreground, one seated on the steps at the left. Signed at lower left E. DUFEU.
14¾ *x* 20¾ *inches*

Memorial Exhibition, Edouard Dufeu, Paris, 1938
Exhibition of the Works of Edouard Dufeu, Museum of Art, The Hague, 1938

ISMAIL GONZALES DE LA SERNA — SPANISH: B. 1899

79. *STILL LIFE.* An arrangement of still life centered by a white jug upon a panelled gray, black and tan background. Signed at lower left I. G. DE LA SERNA.
Oil on carton: 25¼ *x* 30¼ *inches*

From A. Flechtheim, Berlin

PAUL CEZANNE — FRENCH: 1839-1906

80. *PAYSAGE SOUS-BOIS.* Tangled sepia branches and bending trunks of trees, with green and blue foliage and glimpses of blue sky.
Watercolor: 18½ *x* 12 *inches*

Painted in 1885-95
Collection of Paul Cezanne, son of the artist, Paris
From Georges Bernheim, Paris
From Joseph Hessel, Paris
Collection of Walther Halvorsen, Paris
Exhibited at the Galerie Druet, Paris, 1920
Grande Exposition dez Chefs-d'Oeuvre Français, Thannhauser Galleries, Berlin, 1927, no. 35
Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936, p. 265, no. 1009; and vol II, plate 300, fig. 1009

[See illustration]

PAUL CEZANNE — FRENCH: 1839-1906

81. *SOUS-BOIS.* Bending trunks of trees highlighted in blue, green, mauve and yellow, with foliage sketched in pencil. *Watercolor:* 17 *x* 11½ *inches*

Painted in 1895-1900
From Bernheim-jeune, Paris
Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936, vol. I, p. 264, no. 993; and vol. II, pl. 297, fig. 993

[See illustration]

[NUMBER 81]

[NUMBER 80]

[NUMBER 82]

ANDRE DERAIN — FRENCH: B. 1880

82. *PEARS.* Two pears and an apple placed on a brown table before an emerald green background. Signed at lower right A. DERAIN. *Oil on canvas:* 5¾ *x* 8 *inches*

Exhibited at the Kunsthalle, Basel, 1934

Exhibited at the Museum of Art, Berne, 1935

Exhibited at the Galerie Thannhauser, Paris, 1938

[See illustration]

EDOUARD DUFEU — FRENCH: 1840-1900

83. *STREET SCENE WITH FIGURES.* A city square before the steps of classic buildings, with a high pedestal and statue at the left, and red-roofed houses in the distance. Animated figures in colorful costumes cross the foreground.

14¾ *x* 20½ *inches*

Memorial Exhibition, Edouard Dufeu, Paris, 1938

Exhibition of the Works of Edouard Dufeu, Museum of Art, The Hague, 1938

[NUMBER 84]

JUAN GRIS — SPANISH: 1887-1927

84. *FRUITS.* Still life with pears upon a tilted bowl and a goblet at the right on a white cloth. Paneled brown and terra cotta background. Signed at upper left JUAN GRIS and dated '23. *Oil on canvas:* 9½ *x* 13¾ *inches*

Painted in 1923

From the Galerie Simon, Paris

Exhibited at the Galerie Simon, Paris

Exhibited at the Galerie Thannhauser, Paris, 1937, no. 122

Juan Gris Exhibition, Buchholz Gallery, New York, 1944, no. 23

[See illustration]

MAURICE DE VLAMINCK — FRENCH: 1876-1934

85. *VILLAGE.* Gabled white houses with brown roofs and a few trees in blue-green foliage bordering a village road; a peasant woman in blue skirt walking along the road. Cloudy blue sky. Signed at lower left VLAMINCK.

Watercolor and gouache: 15¾ *x* 21 *inches*

Exhibited at the Thannhauser Gallery, Paris, 1939

[NUMBER 86]

VINCENT VAN GOGH DUTCH: 1853-1890

86. *L'EGLISE A TOUR POINTUE VUE A TRAVERS L'ECARTEMENT DES ARBRES.* Delicate intertwining branches of trees, and the spire of a church with adjacent houses, silhouetted against a twilight sky.

Pencil: 7¾ *x* 12¾ *inches*

Drawn in December, 1881

Collection of V. W. Van Gogh, Amsterdam

Collection of Mme. J. Van Gogh-Bonger, Amsterdam

Collection of Wilhelmina Van Gogh

Exhibited at the Thannhauser Galleries, Paris, 1939

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent Van Gogh, Catalogue Raisonné,* 1928, vol. III, p. 19, no. 905; and vol. IV, plate XX, no. 905

[See illustration]

[NUMBER 87]

1.850–

PABLO PICASSO SPANISH: B. 1881

87. *JARDIN DU LUXEMBOURG.* Park scene with green trees in the background; two children in brown and blue coats, the latter carrying a toy boat, and a nurse holding an infant, on a path in the foreground. A woman and child seen behind them at the right. Signed at lower right PICASSO.

Pastel on carton: 18¼ *x* 25½ *inches*

Painted in 1901

Pablo Picasso Exhibition, Thannhauser Galleries, Munich, 1913, no. 2

Pablo Picasso Exhibition, Buenos Aires, 1934

Exhibition of French Masters, Pastels and Drawings, American-British Art Center, New York, 1944, no. 19

[See illustration]

[NUMBER 88]

PAUL GAUGUIN — FRENCH: 1848-1903

88. *'A VENUS'.* Head of a girl in profile; surrounding her, a serpent's head, a lizard in green, and two yellow pigs pendent from blue bowknots before a curving branch with apples. Inscribed above *A Venus.*

Oil on panel, circular: 8¼ *x* 8½ *inches*

700

Note: A similar subject was used by Gauguin for a lithograph (see illustration in Marcel Guerin, *v.i.,* no. 1), Gauguin wrote under the lithograph *Proget d'asiet en* '89 [Projet d'assiette en 1889]. Presumably the above was painted in 1889. Marcel Guerin states, after the reproduction of the lithograph (translation): "Gauguin made a painting of the same subject (a goose pecking at the hair of Mlle. Marie Henry, called Marie Poupée), which decorated the ceiling of the dining room at the Inn at Pouldu of which Mlle. Henry was the hostess, and where Gauguin lived with his friends Sérusier, Meyer de Hahn, Filiger, and Maufra."

Painted about 1889

[NUMBER 89]

Collection of Robert Genin, Paris
Paul Gauguin Exhibition, Kunsthalle, Basel, 1928, no. 147
Paul Gauguin Exhibition, Thannhauser Galleries, Berlin, 1928, no. 36
Exhibition, Gauguin and His Friends, Weyhe Gallery, New York, 1942
See Charles Chassé *Gauguin et Le Groupe de Pont-Aven*, 1921, p. 90
See Marcel Guerin, *L'Oeuvre Gravé de Gauguin*, 1927, pp. 5-6, no. 1

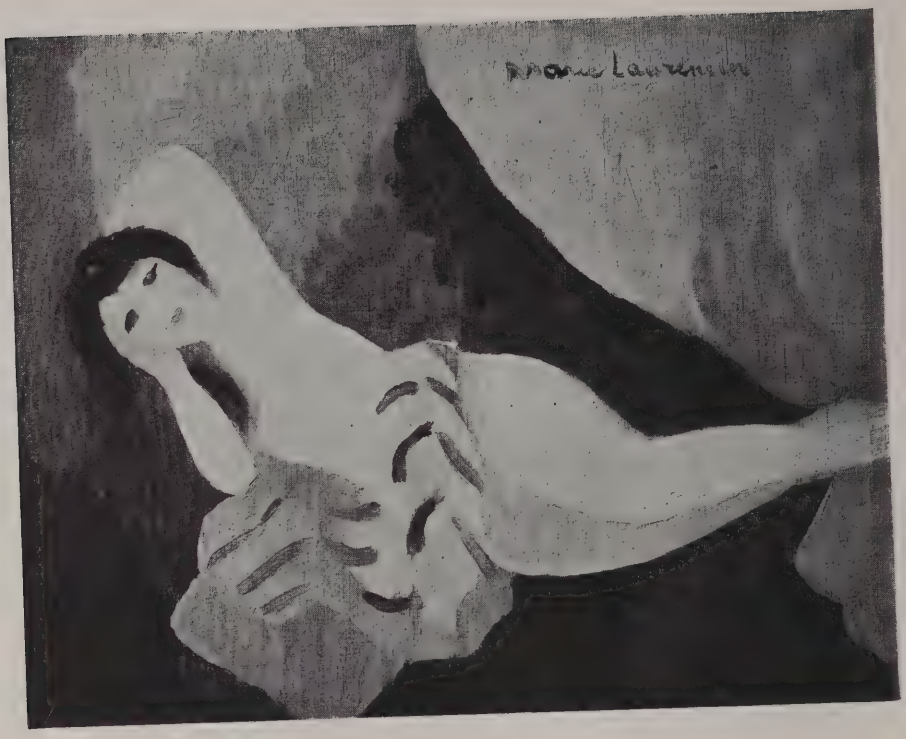
[See illustration]

ANDRE DERAIN — FRENCH: B. 1880

89. *NU*. Seated nude of a woman at three-quarter length facing slightly to the right, arranging her hair which falls over the left shoulder. Gray-green background. Signed at lower right DERAIN. *Oil on canvas:* 11¾ *x* 10¾ *inches*

Exhibited at the Kunsthalle, Basel, 1934
Exhibited at the Museum of Art, Berne, 1935
Exhibited at the Galerie Thannhauser, Paris, 1938

[See illustration]



[NUMBER 90]

MARIE LAURENCIN FRENCH: B. 1885

90. *NU ALLONGE SUR FOND VERT.* Reclining nude figure of a girl with arms raised resting her head on her hands. Blue and gray drapery wrapped about her waist. Varied green and brown background. Signed at upper right MARIE LAURENCIN. *Oil on canvas:* 13 *x* 16¼ *inches*

From the Galerie Le Portique, Paris

Exhibited at the Galerie Thannhauser, Paris, 1938

Exhibition, Twenty European Moderns, '67' Gallery, New York, 1944, no. 17

[See illustration]

[NUMBER 91]

HENRI MATISSE

FRENCH: B. 1869

91. *LE SENTIER DES CHAMPS.* Blue and turquoise sky above a wide landscape of green and brown fields, with a road leading into the foreground bordered by an embankment and haystack in the right middle distance. Signed at lower left HENRI MATISSE. *Oil on cradled panel:* 13 *x* 15¼ *inches*

Acquired from the artist

Collection of Prof. H. Braune, Director of the Museum of Stuttgart, friend of the artist

Exposition Henri Matisse, Thannhauser Galleries, Berlin, 1930, no. 9

Exhibition of French and British Contemporary Art, National Art Gallery, Adelaide, 1939, no. 71

Exhibition of French and British Contemporary Art, Town Hall, Melbourne, 1939, no. 71

Exhibition of French and British Contemporary Art, Sydney Museum, Sydney, 1940, no. 71

[See illustration]

[NUMBER 92]

PIERRE BONNARD — FRENCH: B. 1867

92. *BORDS DE LA SEINE.* Blue rippling water of the river reflecting the rose light of a twilight sky, two boats seen near the farther shore. In the left foreground, a figure of a shepherdess in blue, surrounded by sheep grazing on the sloping bank. Signed at lower right BONNARD. *Oil on canvas:* 15½ *x* 24½ *inches*

Painted about 1911

[See illustration]

[NUMBER 93]

2400-

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

93. *STILL LIFE.* A group of apples in red, green, yellow and blue, with a green leaf, placed upon a white cloth shaded in blue and rose. Light background. Signed at lower right RENOIR. *Oil on canvas: 7¼ x 15 inches*

Painted in 1916

Exhibited at the Thannhauser Galleries, Paris, 1939

Recorded and illustrated in *L'Atelier de Renoir*, (Bernheim-jeune), 1931, vol. II, pl. 181, no. 576 (part)

[See illustration]

[NUMBER 94]

PAUL CEZANNE — FRENCH: 1839-1906

94. *DANS LE JARDIN DU JAS DE BOUFFAN.* Green garden landscape shaded by the dense foliage of trees bordering a pool, the light of the sky glimpsed through the foliage and reflected in the water. The foreground enclosed by a picket fence at the left, and a flowing fountain at the right.

Oil on canvas: 9¼ *x* 12 *inches*

2,000

Painted in 1867-70

From Bernheim-jeune, Paris

Collection of Egisto Fabbri, Florence

From Paul Rosenberg, Paris

Exposition Internationale, Venice, 1920

Grande Exposition des Chefs d'Oeuvre Français, Thannhauser Galleries, Berlin, 1927, no. 11

Exhibition, Paul Cézanne, Galerie Pigalle, Paris, 1929

Exhibition of French and British Contemporary Art, under the auspices of the Association Française d'Action Artistique of Paris, Melbourne, 1939, no. 21

Exhibition of French and British Contemporary Art, under the auspices of the Association Française d'Action Artistique of Paris, Sydney, 1940, no. 21

[NUMBER 95]

Exhibition of French and British Contemporary Art, under the auspices of the Association of Française d'Action Artistique of Paris, Adelaide, 1940, no. 21

Recorded and illustrated in Eugenio d'Ors, *Paul Cézanne*, 1930, p. 57

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936, vol. I, p. 75, no. 39; and vol. II, pl. 9, no. 39

[See illustration]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

95. *LANDSCAPE WITH VIEW OF THE SEA.* Trees in green foliage shaded in yellow, blue and rose enclosing the foreground. A view of blue sea in the distance, with red-roofed houses at the shore. Signed at lower left RENOIR.

Oil on canvas: 8½ *x* 11¾ *inches*

From the Galerie Le Portique, Paris

Exhibited at the Thannhauser Galleries, Paris, 1939

Recorded and illustrated in *L'Atelier de Renoir*, (Bernheim-jeune), 1931, vol. II, pl. 127, no. 392

[See illustration]

[NUMBER 96]

HONORE DAUMIER — FRENCH: 1808-1879

96. *LES AVOCATS.* Crowded courtroom with figures dimly discernible, two *avocats* in the foreground at the right, in gray and black robes, seen in profile. Silvery light reflected in the background. *Oil on panel:* 8¾ *x* 11½ *inches*

1.000-

Note: The above painting was known to Dr. Erich Klossowski after the existing editions of his book on Honoré Daumier had been published. A certificate, written by him at the time he saw the painting, is now unavailable.

Collection of W. von Seidlitz, Dresden, General Director of the Collections of Arts and Sciences in Dresden

[See illustration]

[NUMBER 97]

EDOUARD MANET FRENCH: 1832-1883

97. *NATURE MORTE: LES PRUNES.* Green and red plums upon a shaded gray surface. Light brown background. Signed at lower left MANET.

Oil on canvas: 8½ x 9¾ inches

Note: M. Pertuiset was the well-known friend of Manet, painted by Manet as *The Lion Hunter*. The original bill of sale for the above painting, dated June 6, 1888, and a copy of the catalogue of the Pertuiset sale (*vide infra*) accompanies the painting, with letters from C. C. Haynes and the Rev. G. W. Eccles.

Painted in 1882-3

Collection Pertuiset, Paris, 1888, no. 7

Collection of Caroline C. Haynes, New York

[*Continued*

Number 97—Concluded]

Collection of the Rev. G. W. Eccles, New York

Exhibited at the Wildenstein Galleries, New York, 1936

Exhibited at the Thannhauser Galleries, Paris, 1938

Recorded in Theodore Duret, *Histoire d'Edouard Manet, et de Son Oeuvre, Catalogue des Peintures*, 1902, no. 312; and 1919 edition, no. 312

Recorded in Theodore Duret, *Histoire d'Edouard Manet*, pub'd by Bernheim-jeune, 1926, no. 312

Recorded in A. Tabarant, *Manet, Histoire Catalographique*, 1931, no. 387 *bis*

Described and illustrated in Paul Jamot and Georges Wildenstein, *Manet*, 1932, vol. I, p. 169, no. 405; and vol. II, p. 207, fig. 433

[See illustration]

ALFRED SISLEY — FRENCH: 1840-1899

98. *CHEMIN DES FONTAINES A VENEUX-NADON.* Brilliant blue sky flecked with clouds silhouetting trees at the left which border a winding country road. At the right, an open field and a brook, with low blue hills in the distance. Signed at lower right SISLEY, and dated '85. *Oil on canvas:* 19½ *x* 25½ *inches*

Purchased from the artist

From Durand-Ruel, Paris

Exhibited at the Galerie Thannhauser, Paris, 1938

[See illustration]

[NUMBER 98]

CAMILLE PISSARRO — FRENCH: 1831-1903

99. *APRES-MIDI, ERAGNY.* View of a garden enclosed by a low brick wall, with a path and flowers at the left. Beyond the wall, the gabled roofs and chimneys of half-timbered houses, surrounded by trees in summer foliage. A sloping green hill in the far distance forms the horizon beneath a blue cumulus sky. Signed at lower left C. PISSARRO, and dated '99. *Oil on canvas:* 18¼ *x* 21¾ *inches*

2.710-

From the family of the artist

Grande Exposition des Chefs-d'Oeuvre Français, Thannhauser Galleries, Berlin, 1927, no. 194

Exhibited at the Stedelijk Museum, Amsterdam, 1938

Described and illustrated in L. R. Pissarro and Lionello Venturi, *Camille Pissarro Son Art-Son Oeuvre*, 1939, vol. I, p. 233, no. 1092; and vol. II, plate 218, no. 1092

[See illustration]

[NUMBER 99]

[NUMBER 100]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

100. *VILLA A CAGNES.* Open foreground enclosed by trees partly screening a view of a white house with red and yellow roofs; a glimpse of blue sea in the distance beneath a vivid summer sky. Signed at lower left RENOIR. 12 *x* 17 *inches*

Purchased from the artist in 1917

Collection of Walther Halvorsen, Paris

Exhibited at the Thannhauser Galleries, Paris, 1939

[See illustration]

[NUMBER 100A]

CLAUDE MONET — FRENCH: 1840-1926

100A. *ANTIBES ET LES ALPES MARITIMES.* Opalescent light blue water reflecting buildings and towers from a point of land at the left; snow-capped mountains in the distance beneath a cloudy aquamarine sky. Signed at lower left CLAUDE MONET and dated '88. 24 *x* 29 *inches*

From Georges Bernheim, Paris

From Joseph Hessel, Paris

From Josef Stransky, New York

Claude Monet Memorial Exhibition, Thannhauser Galleries, Berlin, 1928, no. 42, illustrated in the catalogue

[See illustration]

HENRI MATISSE — FRENCH: B. 1869

101. *PAYSAGE: COLLIOURE.* Emerald green and olive green foreground, with trees in green foliage partly screening the vivid blue sky; a view of a sea in the distance, and yellow roofed white houses bordering the shore. Signed at lower left HENRI MATISSE. *Oil on canvas: 24 x 29 inches*

Painted in 1909

Collection of Baron Von der Heydt, Ascona, Switzerland, and Zandvoort, Holland

From A. Flechtheim, Berlin

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 21, illustrated in the catalogue

2,000-

Exhibition of French and British Contemporary Art, National Art Gallery, Adelaide, 1939, no. 70

Exhibition of French and British Contemporary Art, Town Hall, Melbourne, 1939, no. 70

Exhibition of French and British Contemporary Art, Sidney Museum, Sidney, 1940, no. 70

Recorded and illustrated in Roger Fry, *Henri Matisse*, n.d., p. 23

Recorded and illustrated in Florent Fels, *Henri Matisse*, 1929, p. 23

Recorded and illustrated in G. Jedlicka, *Matisse*, n.d., p. 23

Recorded and illustrated in *Omnibus* (Flechtheim Gallery), p. 88

[See illustration]

[NUMBER 101]

PAUL CEZANNE — FRENCH: 1839-1906

102. *ROUTE TOURNANTE EN SOUS-BOIS.* A winding rutted road leading into the left foreground, bordered by trees in full foliage with a red-roofed gabled cottage seen in the middle distance, another appearing through the trees at the extreme left. Brilliant blue sky outlining the tree tops.

Oil on canvas: 21¾ *x* 18 *inches*

Painted about 1873-75

Collection of Camille Pissarro, Paris

From Bernheim-jeune, Paris

4.750

Collection of Dr. G. F. Reber, Lausanne

From P. Vallotton, Lausanne

Grande Exposition des Chefs d'Oeuvres Français, Thannhauser Galleries, Berlin, 1927, no. 17

Centenaire du Peintre Independent Paul Cézanne, Exposition Retrospective, Petit Palais, Paris, 1939, no. 9

Exposition du Centenaire de Paul Cézanne, Palais Saint-Pierre, Lyon, arranged by M. Joseph Billiet, Curator of the Louvre, 1939, no. 11

Described and illustrated in Lionello Venturi, *Cezanne, Son Art-Son Oeuvre*, 1936, vol. I, p. 98, no. 140, and vol. II, pl. 37, no. 140

[See illustration]

[NUMBER 102]

PABLO PICASSO — SPANISH: B. 1881

103. *LES AMANTS.* Twilight scene, with village houses in the background silhouetted against the sky, and a road at left upon which a procession advances. In the foreground, a man in profile embracing a woman in red jacket. Signed at lower left P. R. PICASSO. *Oil on canvas:* 26 *x* 20 *inches*

Note: A similar smaller version in pastel is at the Museum of Barcelona.

Painted in 1900

Collection of Prof. G. Swarzenski, Director of the museums and collections of art at Frankfort-am-Main

Pablo Picasso Exhibition, Buenos Aires, 1934

Recorded in Christian Zervos, *Pablo Picasso*, vol. I, p. XLII, no. 25, illus. pl. 13

Recorded in Jean Cassou, *Picasso*, 1940, p. 165, illus. pl. 35

[See illustration]

[NUMBER 103]

VINCENT VAN GOGH — DUTCH: 1853-1890

104. *JEUNE FILLE AU RUBAN ROUGE.* Profile portrait of a woman in white blouse, depicted at bust length to the left, with black hair dressed with a scarlet ribbon bow. Shaded gray-green background.

Oil on canvas: 23¾ x 19¾ inches

Note: Recorded by G. Coquiot (*v.i.*) as a work of Van Gogh's Paris period, painted about 1886-8. De la Faille (*v.i.*) believes the portrait to have been painted in December 1885, and refers to the artist's letter to his brother (*v.i.*) in which Van Gogh describes the above model and apparently refers to this profile portrait: "Dear Theo, It is high time for me to thank you for the fr. 50 you sent . . . As soon as I received the money I took a beautiful model and painted the head of it life-size.

5.000 —

"It is quite light except for the black you know. Yet the head itself stands out simply against a background in which I tried to put a golden shimmer of light.

"Here follows the colour gamut—a well-toned flesh-colour, in the neck rather bronze-like, jet black hair—black which I had to make with carmine and prussian blue, dirty white for the little jacket, light yellow, much lighter than the white, for the background—A touch of scarlet in the jet black hair and a second scarlet bow in the dirty white.

"It is a girl from a café chantant, and yet the expression which I sought was rather Ecce Homo-like.

"But as I want to remain *real,* especially in the expression, though I could let my fancy go, this is what I wanted to express in it.

"When the model came, she had been apparently very busy the last few nights, and she said something that was rather characteristic: 'Pour moi le champagne ne m'égaye pas, il me rend tout triste.'

"Then I understood, and I tried to express something voluptuous and pathetic at the same time.

"From the same model I began a second study in profile."

Painted about 1885-8

Collection of Emile Bernard, Paris, presented to him by the artist

Collection of Ambroise Vollard, Paris

Collection of A. Bauchy, Livry

Exhibited at the Thannhauser Galleries, Paris, 1939

Recorded in Gustave Coquiot, *Vincent Van Gogh*, 1923, p. 309 (entitled *Portrait de fille au ruban rouge*)

See *The Letters of Vincent Van Gogh To His Brother*, 1927, vol. II, pp. 583-4, letter no. 442

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent Van Gogh, Catalogue Raisonné*, 1928, vol. I, p. 62, no. 207; and vol. II, plate LV, full-page, no. 207

Described and illustrated in J. B. de la Faille, *Vincent Van Gogh*, 1939, p. 179, no. 223

[See illustration]

[NUMBER 104]

PAUL GAUGUIN — FRENCH: 1848-1903

105. *VILLAGE SOUS LA NEIGE.* Hilly landscape beneath a fresh fall of snow, with gabled cottages in the left foreground and three slender tall trees growing at the right. A man following a cart appears in the middle distance. In the distance, a mill bordering a pond and a view of clustered buildings of small hamlets nestled in the hills. A fence at the immediate right half encloses the foreground. Blue sky with yellow and rose-tinted light of a sunset. Signed at lower right P. GAUGUIN. 30 *x* 26¼ *inches*

Note: M. Rey (*v.i.*) writes of the above: "One of the last pictures Gauguin painted, and most probably the very last, representing a snow scene. On certain days the longing to return home overwhelmed him." M. Charles Chassé (*v.i.*) writes of M. Segalen's picture which was found in Gauguin's studio after his death (translation): "One should not think that, once Gauguin was in Oceania, that he forgot Brittany. I had the opportunity of admiring at Mme. Victor Ségalen's home the last painting on which the painter worked, and it is a vision of Brittany: several thatched cottages covered with snow, which, huddled against the cold, are grouped around the steeple of a church. 'I do not know of anything more poignant', wrote M. Facy, 'than this picture painted by Gauguin in the midst of nature in Oceania. . . . His supreme regard was for our country; may she be eternally grateful to him for this; Gauguin loved her ardently; he was perhaps the only one to understand her.'" The above and the Ségalen painting appear to be the last two pictures Gauguin painted, seemingly showing his longing for France during his last days in the Marquesas.

Painted in the Marquesas in 1903

From Durand-Ruel, Paris

Collection Nielsen, Oslo

Exposition des Chefs d'Oeuvre du 19e Siècle, Kunsthalle, Basel, 1931

Exhibited at the Thannhauser Galleries, Paris, 1938

Illustrated in the *Catalogue Illustré, Les Photographies de la Collection Druet*, p. 86, no. 24118

Recorded and illustrated in Charles Morice, *Paul Gauguin*, 1919, opp. p. 60

See Charles Chassé, *Gauguin et Le Groupe de Pont-Aven*, 1921, pp. 89-90

Illustrated in Robert Rey, *Gauguin*, 1923, p. 56 and pl. 10

See Edouard-Joseph, *Dictionnaire Biographique des Artistes Contemporains*, 1931, vol. II, p. 101

Recorded and illustrated in John Rewald, *Gauguin*, 1938, p. 158

[See illustration]

[NUMBER 105]

EDOUARD MANET — FRENCH: 1832-1883

106. *JEUNE FEMME AUX CHEVEUX TOMBANT SUR LES EPAULES (MARGUERITE DE CONFLANS).* Bust-length portrait to half left, of a young girl with long hair falling over her right shoulder; wearing a light gray-white wrap. Ecru background shading to turquoise at lower left.

Oil on canvas: 24 *x* 19¾ *inches*

Note: Mr. A. Tabarant identified the above painting as a portrait of Mlle. Marguerite de Conflans in a letter written to Mr. Thannhauser, dated Paris March 6, 1931 (a photostat of the original letter will be given to the purchaser), in which he wrote that he believed the portrait to have been painted in 1873. M. Jamot and M. Wildenstein (*vide infra*) date the painting a few years later, in 1877.

4.750-

A signed affidavit by M. Josse Bernheim-jeune, M. Gaston Bernheim-jeune, and M. Etienne Bignou, dated Lucerne, January 10, 1930, accompanies the portrait, stating that it is an authentic work by Edouard Manet, and is reproduced in the *Album Photographique de L'Atelier des Oeuvres de Manet,* edited by Madame Edouard Manet.

Painted in 1873-7

Collection of Mrs. H. O. Havemeyer, New York

From Etienne Bignou, Paris

From Bernheim-jeune, Paris

Exhibited at the Thannhauser Galleries, Paris, 1938

Illustrated in the *Album Photographiqe, L'Atelier des Oeuvres de Manet*, edited by Madame Edouard Manet

Recorded in Etienne Moreau-Nelaton, *Manet Raconté Par Lui-Même*, 1926, pp. 33 and 129, cat. no. 256

Recorded in A. Tabarant *Manet, Histoire Catalographique*, 1931, no. 211

Described and illustrated in Paul Jamot and Georges Wildenstein, *Manet*, 1932, vol. I, p. 153, no. 268; and vol. II, p. 219, fig. 477

[See illustration]

[NUMBER 106]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

107. *FEMME REGARDANT UN ALBUM.* A young girl in white frock with blue stockings, lying on a figured rug, reading from a book. At upper right a white drapery falling over the edge of a couch. Signed at lower left DEGAS.

Pastel: 37¾ *x* 25¼ *inches*

2nd Vente Degas, Paris, 1918, no. 74

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Edgar Degas Exhibition, Buenos Aires, 1934

Circulating Exhibition of French Paintings, arranged by the Beaux-Arts, (catalogue edited by Waldemar George), Paris, 1938-9, exhibited in the museums at Valenciennes, Arras, Strasbourg, Rheims, Grenoble, Bordeaux, Boulogne and Cambrai

[See illustration]

[NUMBER 107]

HENRI MATISSE — FRENCH: B. 1869

108. *LES AUBERGINES.* A scarlet and crimson table laden with various objects of still life including a pink two-handled jar, a blue statuette of a kneeling nude, a plate with two green apples, and *aubergines* in the foreground. Patterned green and blue background with a flowered drapery at the right. Signed at lower left HENRI MATISSE. Période fauve. *Oil on canvas:* 46 *x* 35½ *inches*

Note: By the time of the Fauve period, 1906-13, Matisse had become famous, and he found many admirers and friends among his students. Among them, in addition to Mrs Stein and Purrmann, were Herr and Frau Moll from whom the above painting was acquired. His portrait of Frau Moll (1908) was a painting of this period. The *Aubergines,* and the *Goldfish and Sculpture* (1911) which belonged to Hans Purrmann, were two of the outstanding paintings of this much discussed Fauve movement which had such influence on the whole course of modern art.

Painted about 1908

Acquired from the artist

Collection of Prof. O. Moll, Director of the Academy of Fine Arts, Düsseldorf

Exhibited at the Sonderbund, Cologne, 1912

Exhibited on loan at the National Gallery, Berlin

Henri Matisse Exhibition, Thannhauser Galleries, Berlin, 1930, no. 10

Henri Matisse, Exposition Organisée au Profit de L'Orphelinat des Arts, Galeries Georges Petit, Paris, 1931, no. 20

Henri Matisse Exhibition, Palais des Beaux Arts, Brussels

Exhibition, 'Les Fauves', Marie Harriman Gallery, New York, 1941, no. 6

[See illustration]

[NUMBER 108]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

109. *DANSEUSE EN VIOLET.* A ballet dancer in mauve costume, standing on a green carpet leaning to adjust her slipper on her left foot, which she rests on a terra cotta bench. Figured green and yellow background. Signed at lower left DEGAS. *Pastel:* 23¾ *x* 18¼ *inches*

Collection of Ambroise Vollard, Paris

From Georges Bernheim, Paris

3,000

Collection of G. Pellet, Paris

Collection of Maurice Exsteens, Paris, his son-in-law

Exposition, Chefs d'Oeuvre du 19e Siècle, Kunsthalle, Basel, 1931

Edgar Degas Exhibition, Buenos Aires, 1934

Recorded and illustrated in Ambroise Vollard, *Edgar Degas*, 1914, pl. 97; and 1918 ed., p. 97

[See illustration]

[NUMBER 109]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

111. *CAMPAGNE ROMAINE: VALLEE ROCHEUSE AVEC UN TROUPEAU DE PORCS.* Undulating landscape, with low hills at the right, beneath a rain cloud, the sky lightening above the horizon at the left. A herdsman with herd of pigs is crossing the sloping fields in the middle distance, approaching the bank of a stream. The stream curves into the foreground widening into a pool bordered by slabs of rock, and disappears in a waterfall at centre. A few tall slender saplings grow on the bank at left. Signed at lower left COROT, and dated '56.

Oil on canvas: 38½ *x* 53¼ *inches*

6.000-

Note: "This painting, the technique of which recalls the artist's style of the period of about 1835-40, must have been retouched by him in 1856 when he signed it; the manner of painting corresponds to a period certainly much earlier than this date. It is probably one of those paintings exhibited at the Salon by Corot which we have not been able to identify." (Translation), from Alfred Robaut, *vide infra.*

Mr. Alfred Barr, in his introduction to the Corot-Daumier exhibition (Museum of Modern Art, *vide infra*), writes of the above painting: "The *Landscape in a Thunderstorm* (no. 15) clearly pays homage to Poussin by its severe forms and austere feeling. But Corot adds a breadth and quality of paint which the old masters never attained."

Painted about 1835-1840

From Bernheim-jeune, Paris

From Georges Bernheim, Paris

Collection of Conrad Pineus, Goteburg, Sweden

Collection of Walther Halvorsen, Paris

Exhibition of French Paintings, Museum of Art, Stockholm, 1924, no. 2

Exposition de L'Art Français arrangée par L'Etat, Prague, 1924

Exposition de L'Art Français arrangée par L'Etat, Oslo, 1924

Terza Biennale Romana d'Arte, Rome, 1925

Exposition de L'Art Français, arrangée par le Gouvernement Français, Venice, 1926

Grande Exposition de Chefs d'Oeuvre Français, Thannhauser Gallery, Berlin, 1927, no. 45

Eighth Loan Exhibition, Corot-Daumier, Museum of Modern Art, New York, 1930, no. 15, illustrated in the catalogue

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. II, p. 93, no. 259

Described and illustrated in *Corot-Daumier,* introduction by Alfred H. Barr, Jr., 1930, p. 13

Illustrated in The Arts, October 1930, p. 17

[See illustration]

[NUMBER 111]

THOMAS COUTURE — FRENCH: 1815-1879

112. *LE FAUCONNIER.* Depicting a young boy in black velvet suit with white falling ruff and white cuffs, standing to half right leaning against a balustrade on an open terrace, holding a falcon perched on his gloved left hand. In the background, trees and a cloudy blue sky. Signed on the balustrade at left T. COUTURE.

Oil on canvas: 51 *x* 38½ *inches*

Note: A drawing for this famous painting was owned by M. Barbedienne in Paris, in 1891. A woodcut taken from it was reproduced in Luetzow, *Zeitschrift fuer Bildende Kunst* in 1881.

The Fauconnier was originally in the collection of M. Faure, the actor, who was the personal friend of Manet, and whose portrait by Manet in the role of Hamlet is well known. Manet, it should be recalled, was Couture's pupil.

The painting was widely exhibited throughout Europe in the most important exhibitions. The painter Max Liebermann tells the story that when it was in the Ravené Collection (*v.i.*), the younger painters of the day were filled with enthusiasm for its beauty and technique, making repeated requests for permission to study it closely in the home of the owner.

Painted in 1855

Collection Faure, Paris

Collection Ravené, Marquard

From the Schulte Gallery, Berlin

Grande Exposition de Chefs d'Oeuvre de L'Art Français, Thannhauser Galleries, Berlin, 1927, no. 56, illustrated in the catalogue

Exhibited at the Stedelijk Museum, Amsterdam, 1938

Recorded in F. von Boetticher, *Malerwerke des 19. Jahrhunderts,* 1891, p. 192

Recorded in Hans W. Singer, *Allgemeines Künstler-Lexikon,* 1922, vol. I, p. 294

Illustrated in colors in *Sport im Bild,* 1927, no. 21

Illustrated in *Kunst und Dekoration,* 1927, Part 6, p. 335

Recorded and illustrated in Camille Mauclair, *Thomas Couture,* 1932, plate opp. p. 24

[See illustration]

[NUMBER 112]

[NUMBER 113]

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

113. *HARE.* Landscape scene, with a dead hare in the foreground hanging before a cliff; at the right a vista of blue valley beneath a rose tinted sky. With seal E. D. on back of canvas. *Oil on canvas:* 30 *x* 37½ *inches*

From the Galerie Tanner (Bernheim-jeune), Zurich

950-

Grande Exposition des Chefs d'Oeuvre Français, Thannhauser Galleries, Berlin, 1927, no. 77

Circulating Exhibition of French Paintings, arranged by the Beaux-Arts, (catalogue edited by Waldemar George), Paris, 1938-9, exhibited in the museums of Valenciennes, Arras, Strasbourg, Rheims, Grenoble, Bordeaux, Boulogne, and Cambrai; illustrated in the catalogue

Exhibited at the Worcester Art Museum, Worcester, Mass., 1942

[See illustration]

[NUMBER 114]

ANDRE DERAIN — FRENCH: B. 1880

114. *STILL LIFE.* Henna brown ground, with a wicker basket with bale handle, filled with grapes and green leaves. In the foreground, two plates with peaches, pomegranates and bunches of grapes; behind them a vase and bottle. Signed at lower right A. DERAIN. *Oil on canvas:* 26¼ *x* 32½ *inches*

From the Galerie L'Elysée, Paris

From Paul Rosenberg, Paris

Exhibited at the Galerie L'Elysée, Paris, 1938

Exhibited at the Thannhauser Galleries, Paris, 1939

Exhibition, André Derain, Lilienfeld Galleries, New York, 1942

[See illustration]

CLAUDE MONET — FRENCH: 1840-1926

115. *NYMPHEAS.* Lily pods in blue-green upon blue water with green and purple reflections, bearing pink and yellow blossoms. Signed at lower right CLAUDE MONET and dated 1907. *Oil on canvas:* 36¼ *x* 29 *inches*

Note: One of the famous series of *Nympheas* painted in 1907, one of which is in the Museum of Fine Arts, Boston.

From Durand-Ruel, Paris

Collection of Mrs. Potter Palmer, Chicago

From the Howard Young Gallery, New York

From Joseph Stransky, New York

Claude Monet Memorial Exhibition, Thannhauser Galleries, Berlin, 1928, no. 64, illustrated in the catalogue

[See illustration]

[NUMBER 115]

[NUMBER 116]

PABLO PICASSO — SPANISH: B. 1881

116. *NU DEBOUT.* Standing full-length figure of a nude facing slightly to the left, her head in profile, the right arm at her waist. Signed at lower left PICASSO and dated at lower right 25-12-23. *Green ink wash:* 42½ *x* 28¼ *inches*

Acquired from the artist

Exhibited at the Thannhauser Galleries, Paris, 1939

[See illustration]

[NUMBER 117]

JEAN LURÇAT — FRENCH: B. 1892

117. *STILL LIFE.* An assortment of still life including a pear, grapes and leaves arranged before an oval panel on a terra cotta tabouret. Pink and terra cotta wall in the background, green figured carpet. Signed at upper right LURÇAT.

Oil on canvas: 32 *x* 21 *inches*

Exhibited at the Thannhauser Galleries, Paris, 1938

[See illustration]

[NUMBER 118]

MAURICE DE VLAMINCK — FRENCH: 1876-1934

118. *L'EGLISE.* Clustered buildings with red and slate-blue roofs, surrounding a village church approached by a road leading from the foreground. In the background, woods at the right, and green hills in the distance. Gray sky with gathering clouds. Signed at lower left VLAMINCK. *Oil on canvas:* 21¼ *x* 25½ *inches*

650-

Exhibited at the Thannhauser Galleries, Paris, 1939

[See illustration]

JULIUS SEYLER — GERMAN: B. 1873

119. *UNLOADING THE FISHING BOATS.* A beach scene with peasants following a green cart drawn by a tandem through the shallow water of tidal pools preparing to unload fishing boats. Stormy sky with a low ceiling of clouds. Signed at lower right J. SEYLER. *Oil on board:* 28 *x* 39 *inches*

N. SALVADO — SPANISH: CONTEMPORARY

120. *LANDSCAPE.* View of a sunlit plain seen above tree tops from an elevated foreground of gray rock formations. Snow-capped mountains in the distance. Signed at lower right SALVADO. *Oil on canvas:* 25½ *x* 32 *inches*

From the Galerie Bing, Paris and Lucerne

Exhibited at the Galerie Bing, Paris, 1930

Exhibited at the Thannhauser Galleries, Paris, 1938

AUGUST WEBER — GERMAN: 1817-1873

121. *THE MONUMENT.* Ruins of a stone wall with niches filled with statuary, outlined against a gray twilight sky. Signed at lower left A. WEBER. *Oil on canvas:* 30 *x* 25 *inches*

JULIUS SEYLER — GERMAN: B. 1873

122. *LANDSCAPE.* Green countryside with a road leading from the foreground bordered by trees, an embankment at the right. Signed at lower right J. SEYLER. *Oil on board:* 17½ *x* 25 *inches*

HERMANN PHILIPS — GERMAN: FL. 1900

123. *THE PARTY.* Two young women at centre, one with a white mantilla, standing facing the light, a throng of figures behind them, a man in Tyrolian costume at the left, holding a trumpet. Signed at lower left H. PHILIPS. *Oil on canvas:* 24 *x* 36¼ *inches*

[NUMBER 124]

EDOUARD DUFEU — FRENCH: 1840-1900

124. *RUINS.* Ruins of a Grecian temple with columns silhouetted against a windswept sky, with groups of figures in an enclosure in the foreground.

Oil on canvas: 23¾ *x* 36¼ *inches*

75

Grande Exposition des Chefs d'Oeuvre Français, Thannhauser Gallery, Berlin, 1927, no. 97

Memorial Exhibition, Edouard Dufeu, Paris, 1938

Exhibition of the Works of Edouard Dufeu, Museum of Art, The Hague, 1938

[See illustration]

[NUMBER 125]

CHARLES FELIX EDOUARD DESHAYES FRENCH: B. 1831

125. *LANDSCAPE.* A freshly ploughed field with a peasant in blue coat standing beside a plow, one wheel fallen to the ground. At the right an embankment surmounted by farm houses. Cloudy blue sky. Signed at lower right CH. DESHAYES, and dated 1868. *Oil on panel:* 12¼ *x* 18 *inches*

[See illustration]

[NUMBER 126]

THOMAS COUTURE — FRENCH: 1815-1879

126. *DAMOCLES.* Chained figure of Damocles in gray robes, wearing a laurel wreath, and seated on a scarlet couch, the sunlight striking the wall behind him. In the foreground, a bowl of fruit and gold coins spilling from an overturned urn. Inscribed and signed with initials at upper right T. C., and dated 1861.

Oil on panel: 13¼ *x* 9¼ *inches*

Note: There exists a larger version of the same subject in the Museum of Caen, according to a letter from M. Bertauts-Couture, dated Paris, February 29, 1932, which accompanies the painting *Le Fauconnier* by Couture (Cat. no. 112).

[See illustration]

NICOLAUS MATHES — BAVARIAN: B. 1845

127. *INTERIOR OF A BAVARIAN CHURCH.* View of the central and side aisle of a church filled with greenery, with a supporting column centring the foreground. Signed at lower left with initials N.M.

Oil on canvas: 13¼ *x* 10¾ *inches*

Acquired from the artist

AUGUST HEYN — GERMAN: B. 1837

128. *INTERIOR.* An arched raised platform with a window in the back and copper vessels hanging from the wall; a fire burning on the open hearth. Signed at lower left A. HEYN, and dated 1881. *Oil on canvas:* 24 *x* 19¾ *inches*

LOUIS KARL HEINRICH VON HAGN — GERMAN: 1819-1898

129. *THE CLOCK.* Gilded bronze cartel hanging on a shaded brown wall.

Oil on board: 14¼ *x* 8 *inches*

Note: With an affidavit on the back of the painting by Marie von Hagn, wife of the artist.

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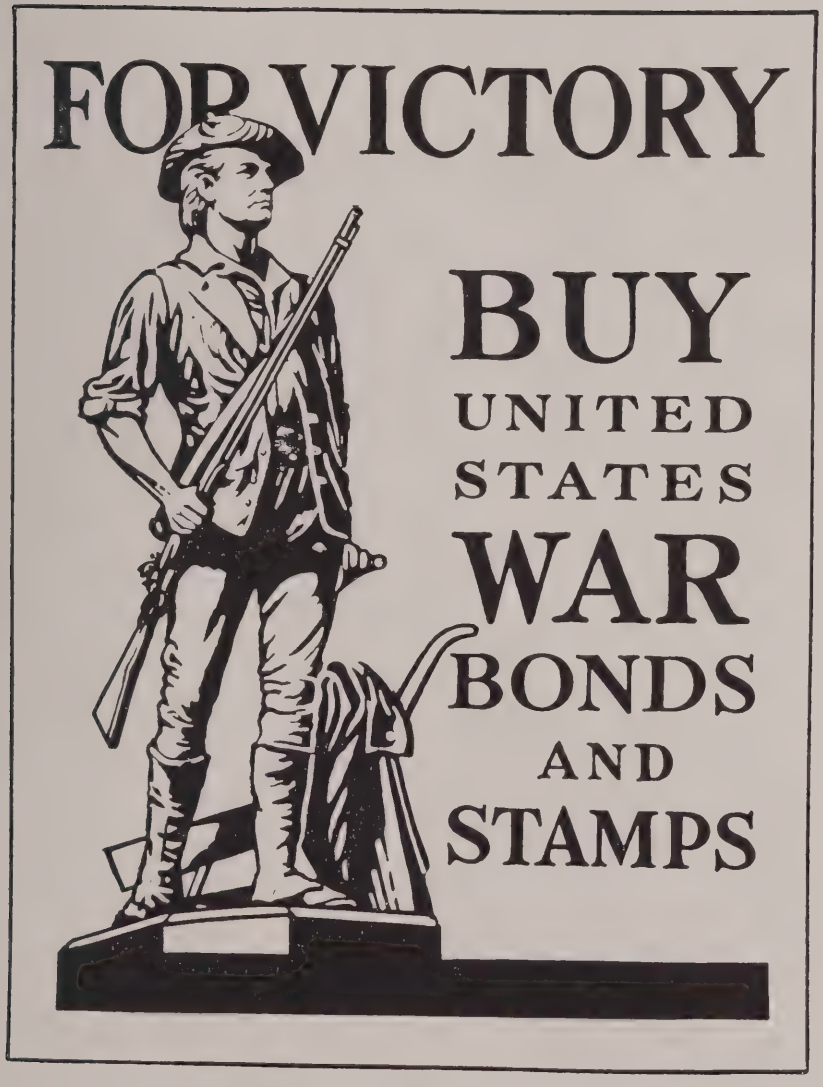
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